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MEMORY OF JONAS CHICKERING HONORED  
AT CENTENARY CELEBRATION IN BOSTON

Vice-President Coolidge Pays Tribute—Harding Sends Greetings—Five Pianists Play at Centennial Concert—Distinguished Guests at Dinner Included, Beside Vice-President, Mayor Curley of Boston, and Foremost Representatives of Music World and Piano Industry of New York and Boston—Bronze Memorial Tablet Unveiled at Factory—Greeting to Workmen from Chickering Granddaughter

Boston, Mass., April 22, 1923.—"To, Jonas Chickering—Grand, Square and Upright!" is reported to have been the toast proposed to the memory of Jonas Chickering twenty-five years ago, on the occasion of the 75th anniversary of the making of the first American piano. That witty tribute to the character of the man who founded the House of Chickering has often been echoed here during the past week in connection with the Chickering Centennial Celebration, which was brought to a brilliant close with a centenary dinner at the Copley-Plaza last night. This dinner was an appropriate climax to the festivities in honor of the man whose significant contribution to the art of piano-making served inestimably to popularize the piano and music throughout the world. The gathering comprised about 400 people, including prominent citizens, celebrated musicians and critics, and music-lovers of Boston and other cities. At the head table with the toastmaster, Courtenay Guild, were Vice-President Coolidge, Mayor Curley, of Boston, Richard W. Lawrence, president of the Music Industries Chamber of Commerce; C. Alfred Wagner, president of Chickering & Sons and general manager of the American Piano Company; W. J. Henderson, music critic of the New York Herald; Richard Aldrich, music-critic of the New York Times; Dr. Eugene Noble, of the Juilliard Foundation; Charles L. Guy, chief justice of the New York Supreme Court; Charles F. Weed, vice president of the First National Bank, of Boston, and representative of the U. S. Chamber of Commerce; Dr. Morton Prince, the eminent psycho-analyst, and G. G. Foster, president of the American Piano Company. Seated at the other tables, in addition to social, civic and musical leaders of this city, were most of the New York concert managers; critics of Boston and New York, and many musical artists including Margaret Matzenauer, Germaine Schnitzer, Ester Ferrabini, Elly Ney, Erno Dohnanyi, Agide Jacchia, Pierre Monteux, Guy Maier, Lee Pattison, Felix Fox, Harrison Potter, Mischa Elman and many others.

## HARDING'S MESSAGE.

A telegram was read from President Harding in which he said that he "found much pleasure in adding my own to the long list of deserved tributes to the genius of Jonas Chickering and his great contribution to the cause of music in America." Messages of regret were read from Otto H. Kahn, David Belasco, Marcella Sembrich, Artur Bodanzky, Willem van Hoogstraten, Manzuca and Mary Chickering Nichols, a granddaughter of Jonas Chickering. An informal musical program was provided by Messrs. Maier and Pattison, who played a number of pieces for two pianos; Erno Dohnanyi, who was heard in some original compositions, and by Louis Besserer's excellent orchestra, which played throughout the evening.

## ADDRESS OF THE VICE-PRESIDENT.

As principal speaker, Vice-President Coolidge surprised those hearers who expected the customary platitudes of such occasions. Instead, he showed a thorough familiarity with his subject, enlarging upon it with the authority and profound musical knowledge that one would expect from a scholarly writer who had given many years to a study of musical history. Coming from a political leader in a country which is not generally credited with an interest in the arts, Mr. Coolidge's address was distinctly gratifying. He dwelt on Jonas Chickering not so much as a piano manufacturer or inventor as that of a public benefactor, a benefactor who bequeathed to the world a vast contribution that made for the welfare of mankind. Surely piano men

have a right to feel proud when such a tribute was paid to the pioneer piano manufacturer, Jonas Chickering, by the Vice-President of this great United States. It was not of the piano manufacturer, however, that Calvin Coolidge spoke, it was of the man so greatly responsible for the advancement of American music and of music itself, and of the vital importance of music to the masses. In speak-



(Photo by Ira Hill.)

DICIE HOWELL

who, according to the press, is said to have earned the reputation of having the largest oratorio repertory of any soprano on the concert stage. This season, among other appearances, Miss Howell sang *The Messiah* in Philadelphia with the Oratorio Society under Henry Gordon Thunder, and was heard twice in Eljah, with the Minneapolis Symphony, April 16. She is booked for the Petersburg Spring Festival on May 24, and on the evening of April 30 she will sing *The Messiah* in Montreal, following the all-Back concert in the afternoon of that same day. New York City heard her this season in a long list of oratorios, among them *Verdi's Requiem* and *Rossini's Stabat Mater*.

ing of the celebration he said: "This celebration is not held to commemorate the life of a statesman or a soldier, yet for 100 years his work has had its effect on the political and military life of the nation. It is held to commemorate

and advance art. It is because Jonas Chickering gave to the people new resources with which to express their love of the beautiful that his Centennial is most properly observed. He became a national figure because he filled a national need. He ministered to a national desire. He gave the people additional power to rise above the contemplation of material things to the contemplation of spiritual things. He brought increased strength for the expression of the aspirations of the soul. Such achievements entitled him to rank high as a national benefactor." Following this thought, Mr. Coolidge said that music was not meant for the learned few but for the many, that it was the masses who were moved by the hearing of good music to a feeling of spontaneity and elation, rather than for the musically educated few who sought to keep good music as a special privilege for themselves, and it is to the piano that the greater share of the glory must go. Vice-President Coolidge said that it is this instrument, representing especially music in the home, which, in its development from the old fashioned square form to the modern miracle reproducing actual performances, placed all the materials and even masters of music within the reach of the average listener. In this great service Chickering stands out pre-eminent. He gave to the people.

The great contribution of the piano has been to open a storehouse of composition and enable good music to be familiar and popular. It has been the chief resort of the musically talented and musically inclined, whether interpreters or merely absorbers. The children of our American families have mostly been brought up within reach of the keyboard. We cannot imagine a model New England home without the family Bible on the table and the family piano in the corner. The young of many generations made their first acquaintance with the infinite mysteries of art through accidental pilgrimages over the black and white ivories. They discovered their musical ear by picking out tunes with one finger. They learned their notes by extracting them — painstakingly — from the same source, and if their talent justified real study, they developed a complete technical facility through the piano alone. Where musical gifts took the direction of the voice, or some stringed or wind instrument, the piano acted as an almost necessary accompanist. Professional concert performers either used the piano entirely for their interpretations, or sought its co-operation in similar fashion. In the church, the school, the theater, and the club house, the piano has become practically a necessary institution. It sums up the abstract idea of music as no other single instrument has been able to do. Therefore,

(Continued on page 41)

## McCormack's Berlin Success

Berlin, April 24, By Cable.—John McCormack, as soloist with the Berlin Philharmonic Orchestra, Bruno Walter conducting, at the Philharmonie, on Sunday and Monday, April 22 and 23, sang a Mozart aria and an aria from Beethoven's *Mount of Olives*. His success at both concerts can only be described as sensational. There were eight recalls. The Berlin critics unanimously praise his technic, style, expression and his remarkable enunciation, both in Italian and German. (Signed) C. S.

## Steinways Sell Old Home

It was announced last week that Steinway & Sons have signed contracts for the sale of Steinway Hall on Fourteenth street, to Jerome C. and Mortimer G. Mayer. This means that the famous old piano house will leave its equally famous home and move, not later than October 1, 1924, to the new building which is to be erected at 109-113 West Fifty-seventh street, extending through the block to Fifty-eighth street.

The Steinway House has been at the Fourteenth street address since 1863 and in Steinway Hall scores of artists who have since become world-famous made their American debuts. It was for years the principal New York concert hall, but has not been in active use for some time past, as the center of the city moved further up town. The MUSICAL COURIER, in its next issue, will publish an extensive historical sketch of happenings in the famous old hall.

ence whatever she has already been slated for important roles. C. S.

## RESPIGHI'S NEW POEM, PRIMAVERA

Rome, March 26.—Respighi's new symphonic poem, *Primavera*, for orchestra, chorus and soloists, was a success of which Respighi may well be proud. The work altogether is too noisy, but amidst the clamor there are moments of extreme delicacy and charm. The finale is a powerful bit of sonority, magnificently rendered by orchestra and chorus under Molinari. D. P.

## FOREIGN NEWS IN BRIEF

WAGNER'S LIEBESVERBOT EXHUMED. Munich, March 25.—Richard Wagner's second opera, *Das Liebesverbot* (The Ban of Love), which he wrote when he was twenty-two, had its first performance last night at the Munich opera. The one and only performance this work had experienced before took place at Magdeburg in 1836, and since then it had disappeared. It should have remained so, for there is hardly a note of original invention in it. Trivialities are chasing each other, even the orchestration proves anything but good taste; the

whole work follows slavishly in the steps of Bellini, Auber and Meyerbeer and is typical for the reigning power at the time of the Italian and French schools. The story is told in bad verses and worse rhymes, is modeled after Shakespeare's *Measure for Measure*, but it slides along on a mere theatrical niveau, entirely neglecting the high ethical motives of the Shakespearean play. It proves the young Wagner, nevertheless, in its technic, a born stage-talent. Robert Heger, the conductor, took the most laborious pains to make the work palatable and

the success of the performance is above all due to his efforts; together with the principal performers he was loudly acclaimed at the end. A. N.

## YOUNG AMERICAN SINGER ENGAGED FOR BERLIN OPERA.

Berlin, April 3.—A young native American singer of Russian parentage, Ljuba Senderowna, pupil of Mme. Matja Niessen-Stone, has been permanently engaged by the Berlin Staatsoper, after a successful debut as Erda. With no previous operatic experi-



## WOMEN ARTISTS ACTIVE IN NORWAY'S MUSICAL LIFE

Germaine Schnitzer a Popular Pianist—Famous Wagner Singer Celebrates Sixtieth Anniversary—Stefi Geyer Scores Success

Christiania, March 22.—More than usual, women artists have played a leading part in the musical life of Norway this year. It is significant, moreover, that these musical amazons are not the usual mediocre article that make up the flotsam and jetsam of musical Europe. Norway usually applauds only the artists that have an international stature, and more often than not it serves as a jumping-off place for America. One of this year's favorites is already in America and one of the others is reported to be preparing for an American tour. The first, Mme. Germaine Schnitzer, the brilliant pianist, appeared twice in the Philharmonic Society's concerts before her departure, playing the Schu-

the "minor" dimensions, there being something fairly-like about her playing; but it is perfect in its artistry both technically and musically. Her tone has that concentrated quality

in these days, a feature that distinguishes her from the great majority of foreign artists. Though her father is Danish and she was born in Schleswig-Holstein, Germany is nevertheless her artistic fatherland, and it was at the former Imperial Opera in Berlin that she achieved her greatest triumphs.

SIXTY YEARS YOUNG.

Christiania, by the way, has just been celebrating the sixtieth anniversary of Ellen Gulbranson's birthday. A



STEFI GEYER, young Hungarian violinist, who is a favorite in Europe and who, it is said, will be in America next season.

mann concerto and Liszt's in E flat major. Her elegant and refined reading of these works aroused a storm of enthusiasm as has rarely been heard in a Norwegian concert hall.

AMERICA TO HEAR STEFI GEYER, VIOLINIST.

Another foreign artist who enjoys the favor and popularity of the Norwegian public is Stefi Geyer, of Budapest. She



ELLEN GULBRANSON,

the well known Norwegian dramatic soprano, who has just celebrated her sixtieth birthday at Christiania, appearing as soloist with the Philharmonic Society. Mme. Gulbranson's active operatic career extended from 1896 to 1914. She was one of the famous Brünnhildes at Bayreuth and known all over Europe as well.

is undoubtedly one of Europe's most gifted violinists, and next season America is to hear her, too. Her playing is not of the broad powerful masculine type sometimes found among women violinists. Her style and tone are rather of



GEORG SCHNEEVOIGT IN CHRISTIANIA.

Prof. Georg Schneevoigt, the figure at the extreme left of the picture, is the well known conductor of the Philharmonic Society of Christiania. He has won a name for himself all through Scandinavia, Germany and Holland. Besides his regular work in Christiania he is director of the Stockholm orchestra known as the Concert Society, and frequently appears as guest conductor in other countries, particularly Germany and Holland. The other artists in the row are Inge Ringnes, the Norwegian pianist; Arthur Schnabel, pianist; Edvard Sylou Kreutz, a well known Norwegian pianist and teacher, and Hugo Kolberg and Alexander Schuster, respectively concertmaster and principal cellist of the Christiania Orchestra.

which makes itself heard throughout the largest halls and tends to hold one spellbound during her performance. She is a great artist!

EMMY LEISNER A FAVORITE.

Among the singers, Emmy Leisner, and Ellen Gulbranson stand out prominently by reason of their great popularity. In recent years there has hardly been any foreign singer who has won the hearts of Norwegians as has Emmy Leisner, who is about to give a concert for the benefit of the poor. The mere fact that a German singer is giving a concert for the benefit of some one other than herself is,

number of years have elapsed, of course, since she stood at the pinnacle of her art as one of the most famous Wagner singers in Europe. It is with Bayreuth that her fame is mostly connected, especially as a masterful and unforgettable portrayal of Brünnhilde. She appeared in this role first in 1896 and regularly thereafter until 1914. On the occasion of her sixtieth anniversary, the Philharmonic Society gave a great concert in her honor with the still almost girlish-looking prima donna as soloist. This was followed by a banquet at which a number of the city's prominent musical personages were present.

REIDER MJOEN.

## DEPRESSION NOTICEABLE AT LEIPSIK'S MESSE

Special Opera Performances and Concerts Given for Guests

Leipzig, March 15.—Leipzig's famous commercial fair (Messe) was looked forward to this spring with endless misgivings. Of course it was to be expected that the occupation by the French of the Ruhr Valley would create a delicate disturbance in calculating the conditions of business, since the Leipzig Fair can be looked upon more or less as a barometer for gauging the rise or fall of business conditions generally. There is no doubt that many visitors from the Rhine provinces, who in the past regularly attended the Fair, were absent this year. Some of these absentees were prevented from attending because they were hindered in shipping their goods from the occupied regions by military restrictions. Others, however, feared to leave their families alone.

In spite of these losses in attendance, Leipzig again presented the accustomed picture of gay throngs. Thousands crowded in seemingly endless streams through the different display buildings and streets so that a stranger, upon reaching the heart of the city, was reminded of a gigantic swarm of bees. Only late at night would the turmoil calm down when the tired men of business would seek relaxation and diversion, each according to his own taste.

For the benefit of those fond of music, a special series of opera and concerts was arranged. For seven nights the opera offered the finest productions in its repertory: Tosca, Rosenkavalier, Meistersinger, Lohengrin, Don Giovanni, Aida and Maskenball. From these seven works the performance of Rosenkavalier and the Meistersinger, personally directed by Prof. Otto Lohse, chief director of the Leipzig Opera, were especially noteworthy. With this performance of the Rosenkavalier, Margaret Bergan, Leipzig's new first alto, was heard for the first time in the title rôle, her achievement being one of great proportions.

Playing at her side were two prominent guests. One of these, Beatrice Lauer-Kottlar, of the Frankfurt Opera, and Leo Schützendorf, of the Berlin Opera. An equally strong impression was left by the Meistersinger performance in which all the leading parts were sung by celebrated guests.

SPECIAL CONCERTS.

Aside from the opera, special concerts were given during the Fair Week. Of these, perhaps the most importance was attached to the performance given Beethoven's Missa Solemnis by the Leipzig Riedel Verein in the Thomas Church. This society, one of the justly famed institutions in Leipzig's renowned past, has, in spite of innumerable difficulties, succeeded in retaining the standard of excellence for which it has long been noted. The condition of the organization has at times been so critical, however, that one thought every performance might be its last. It has only been due to the unbounded idealism of the members and of the indefatigable conductor, Max Ludwig, that this catastrophe in Leipzig's musical life has been averted. Ludwig has kept the standard of the Verein up to proud heights so that it was able to give the most difficult of Beethoven's choral works with the greatest ease. Besides the conductor and the choir in general, mention must be made of Ilse Helling-Rosenthal, Marta Adam, Emil Graf and Dr. Wolfgang Rosenthal, who constituted the quartet of soloists.

Another special musical feature of the Messe was the opening of the Gewandhaus for three concerts. Aside from the regular Gewandhaus subscription series, no others ever take place in this historic hall. The first of these festival concerts had as guest conductor, Gustav Brecher, of Berlin, who on this occasion made his first appearance in Leipzig.

The second concert was conducted by Furtwängler, regular conductor of the Gewandhaus, who achieved a veritable triumph with Schubert's Unfinished Symphony, to which work he gave an interpretation of profound depth. The third concert, with chamber orchestra, was arranged especially for those guests who were connoisseurs enough to enjoy this style of music. Works by Bach, Handel and Tartini were given under the direction of Dr. Karl Straube. Besides these, Bach's cantata, Non sa che sia dolore, with Clara Hansen-Schulthess, coloratura soprano, as soloist, was heard, as well as Tartini's D major cello concerto, played by the "father of the cello," Prof. Julius Klengel.

VLADIMIR SHAVITCH CONDUCTS.

The newly organized Leipzig Symphony Orchestra was heard in a Tchaikovsky program under the temperamental Russian, Vladimir Shavitch, a conductor of sure technic and thorough mastery of both score and orchestra. One can prophesy a brilliant future for him. The soloist at this concert was Tina Lerner, who displayed her virtuosic technic and musical qualities in the B flat minor concerto, in which she achieved a notable success.

Finally, mention should be made of a performance in the Schauspielhaus of Shakespeare's As You Like It, for which Günther Ramin, organist in the Thomas Church, has written extraordinarily characteristic and fitting music; and the ability of Anton Rohden, pianist, who, with Josef Langer, already mentioned in a Leipzig letter, is an artist-pupil of great promise from the master class of Prof. Robert Teichmüller, well known in America as the teacher of Glenn Dillard Gunn, Ernesto Berumen, Albert Coates, etc.

DR. ADOLF ABER.

## Paderewski to Give All-Chopin Program

Paderewski, who will play an all-Chopin program for his second Brooklyn recital in the Academy of Music, Wednesday evening, May 2, has selected for performance the following compositions: Fantasia, op. 49; five preludes, Nos. 15, 16, 21, 17 and 24; two nocturnes, op. 15; ballade, A flat; scherzo, B flat minor; barcarolle, No. 6; five etudes, No. 6, op. 25, No. 10, op. 10, and Nos. 7, 8 and 11, op. 25; sonata, op. 35; mazurka, op. 17, No. 4; a valse and polonaise, op. 53.

## Gadski to Settle in Berlin Permanently

Berlin, April 3.—Mme. Johanna Gadski has arrived in Berlin. Having built a villa in Zehlendorf, a suburb of Berlin, she and her husband are going to settle there permanently, while her daughter, Lotte Tauscher, who is to be married in June to a Mr. Busch, a relative of the well known St. Louis family, will share the house.

C. S.



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## Bach's Passion Music

Ex. 42



Here the chords are played by clarinets and bassoons, so that it is evident the impression is not gained by power of tone. It is true that the organ is also called for. But the organ never adds force to an orchestra. It would be more likely to diminish an agitato effect than to increase it.

The runs or sweeps are played by the cellos and basses in octaves. Not that the basses can play these rapid passages with any clarity, but, as Wagner said when Wilhelmj complained that a passage was impossible: the effect intended was that of a good player trying to play it. But Wagner himself disposed of the matter more effectively in *The Mastersingers* by giving the basses the notes of the open chord instead of the run, i. e., the first, third, fifth and last notes, or the first, fourth, sixth and last, or some other simple combination depending upon harmony, rhythm and speed. The actual notes are not heard, and the listener will never know that all of the instruments are not playing the sweep in unison.

This procedure was already suggested by Bach in another passage in the Passion, though how much of the orchestration is pure Bach and how much the work of his various editors it is hard to tell. At all events, here is the passage. (Ex. 43.)

Ex. 43



Where the bass reaches its lowest open string it turns back, taking, instead of E, D, C of the descending scale with the cello, E, G, C of the chord. The irregularity is not heard, and the impression is that of an unbroken scale.

This entire passage is worthy of careful study: the staccato notes on the wood, the sustained pianissimo trombones, the tremolo strings—it is almost modern (only the modern would have a seething inner counterpoint in the strings, the brass muted, English horn, double bassoon and bass clarinet to make it more reedy, and a harp and celesta stuck in somewhere about, with perhaps a glissando on the piano and a wheezing tremolo on the suspended cymbal).

One feature of the orchestra music of early classic composers which has entirely disappeared is the open or high writing of the upper voices, and the space between the harmony and the bass. This has already been mentioned with regard to the Schubert quintet (Ex. 27) but in many cases it is more apparent than real and, judging by the sound, very deceptive. The chords, for instance, in this example (Ex. 43) seem to be complete, the octave of the bass being played by the trombone, but the effect is not as full as one would expect to find it in a more modern score. Perhaps this results from the manner of

writing in the strings, either because the bass is too low (or too loud) or that the tenor is too high. The following example will better illustrate the defect. (See Ex. 44.)

Ex. 44



On the last beat in the first bar there is an octave in the bass, and another octave above that to the lowest note of the chord, and this open space from F to F is just at that part of the scale that is most necessary to sonority. On the first beat of the next bar there is an octave in the bass, then a fifth, then another octave—and this octave in the next beat becomes a ninth, and in the next beat a tenth.

This method of part writing has been abandoned by common consent and it is well to avoid it. Raff, on the other hand, went to the other extreme (see his *Lenore* symphony), giving motion to the basses far down in the scale and producing a sonority that soon becomes tiresome and makes his work too heavy, too sweet. On the other hand, thirds at the lower end of the scale, which sound disagreeably thick on the piano, may be written for horns and bassoons with excellent effect, just as they can in a chorus of male voices, because these notes have upper overtones that give an impression almost as if they were written an octave higher. This is the case with any solo male voice, which may be written below the accompaniment. And there is a passage in *Parsifal* where the soprano and tenor move in consecutive parallel fourths which sound like consecutive parallel fifths (in most cases) because of the powerful overtones of the tenor voice. It is safe to say that the harmony should begin at least as low down as F, the fourth line of the bass clef, except, of course, where a special effect is intended.

Returning again to Bach, we find an impressive string effect at No. 60 (of the Passion), and wonder, at the same time, why the composer did not set the parts lower, or perhaps transpose the alto and the tenor. (See Ex. 45.)

Ex. 45



A modern writer might even set the whole passage down an octave, and in that form, or something like it, we recognize a common piano accompaniment. If the student will give himself the trouble to try these chords on the piano he will see how they might be filled in, yet it would be a mistake to suppose that, in the orchestra, the upper voice would be better lowered. It would not. And this is one of the points wherein the orchestra differs so materially from the piano that the piano is not a good guide. The violins on those upper notes are strong, bright and sonorous. The violin is at its best just where the piano, as an accompanying instrument, begins to be thin. And this motion, which, on the piano, sounds jerky—one wants to play it in notes of equal length, or triplets, sustained with the pedal—is highly effective on the orchestra. At the same time it must not be supposed that the writer is proposing to make a rule. There are no rules in art, and the talented composer will do all sorts of things that are not commonplace with splendid effect.

(To be continued next week.)

# THE MUSIC OF INDIA

## IV. Rabindranath Tagore and the Rain Festival

By LILY STRICKLAND

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INTERESTING indeed was the Rain Festival I witnessed in the Madan Theater, Calcutta, organized, conducted and written by Sir Rabindranath Tagore. Dr. Tagore, internationally famous as a poet is, in India, equally well known as her greatest musician and composer. And this is a fact that is not commonly understood.

The unique Music Festival was given under the auspices of the Viahwa Bharati Sammilani, or University for Universal Culture, which was established by Tagore at Shantiniketan, his school for boys at Bolpur. The purpose of this Varshamangal (musical soiree) was in aid of the Shantiniketan University.

The musical idea of the festival started at the school, where every year at the season of the coming of the Rains, the little boys gather under the trees in the Sal groves,

the Poet Tagore. To them he is the Great Man whose flowing verses are words of wisdom and light, and whose music is the soul of India, idealizing all that is good in her.

### MUSIC OF THE STORM.

The music of the coming of the storm is expressed in the rapid beat of the drum, the accelerando of voices, the unison-singing seeming all the more to accentuate the element of suppressed excitement. One can hear the distant rumble of the thunder growing louder and coming nearer,

rendition may be entirely foreign to our accustomed idea. But one soon learns, in the East, that there are many ways of expressing the same old ideas, musical or otherwise. In the case of Indian music, it is simply another language, that is all—something to be studied and mastered intellectually—always realizing that back of all creative effort are the same emotions and ideals.

The stage setting for the festival was perfect—every detail was harmonious and artistically conceived. The background was a flowing drapery of pale saffron against which soft foil the white clad singers stood out like a bas-relief. The color notes were the dull red of the men's turbans, the yellow borders of their robes, and the red edges of the women's saris. In the foreground were lovely natural decorations of flowers and fruits symbolizing the life-giving element of the "Rains." And strange to say, the harmony of the tout-ensemble extended even to Nature herself, for just as the prelude of voices rose in the opening chorus, typifying the longing of the people for the rain, the thunder



RABINDRANATH TAGORE,  
famous Indian poet and composer.

garlanded with Rheyra, Kadanka and Lotus blossoms, and sing the rain songs of the poet. Sometimes, as they sing, the rain begins to come down, and the boys are delighted and hail the approach of the storm clouds with joy. They, as do all Indians of the plains, love the rain, for it means life itself to millions of people. No wonder then, that from the most ancient times, the Indians have set apart days for festival and feast and rejoicing to celebrate the "Rains." This season has been the subject of work by India's famous bards from the days of the Rig-Veda on down the line of classic and religious literature. This particular festival in Calcutta was quite the most delightful musical event of the season, either Indian or European.

The spacious new Madan Theater was crowded to the doors by a throng of well dressed, eager listeners. The Bengali, if he have the least pretensions to learning, loves

and can see the great grey wall of approaching rain breaking on the parched earth and dying vegetation, and turning in the spirit of the music, even though its conception and

roared and lightning flashed for a brief space, then the rain poured down. No setting could have been more effectively realistic.

How can I describe in the hum-drum compass of words the music of the poet and the impression it made on me? Above all it was elusive, vague in strange intervals, fascinating in delicate nuances of coloring and rhythm—in an essence of something that is India's own. Can the music of any country do more than make the hearer live and feel the thing that it portrays?

The music itself was a setting of lyrics taken from Tagore's Gitanjali, Fruit Gathering, the Crossing and one or two new songs which he composed for the occasion. I have given examples of a few of the melodies used. The chorus was trained by the poet's nephew, Didendranath Tagore, a jovial, rotund leader, who literally led his choristers vocally, by singing all the songs with much animation and zeal.

### THE STABILIZER.

The orchestra, from our point of view, would have been considered very meagre and unsatisfactory; there was the barest suggestion of accompaniment in the thin tones of the esraj and vinas. The background was given by the all important drum. The harmonies in Indian music are merely implied; all instruments play in unison. The tuned drum sometimes gives the tonic and dominant, but usually the drone or tonic note is employed to act as a sort of musical "pitch" stabilizer.

There were sixteen songs in all, given in the form of solos, choruses for male, female and mixed voices. Alternating with the vocal arrangements were the readings of the poet from his various verses to the "Rains."

His tall, venerable figure, clad in flowing white garments, his long white hair and beard, might have made him a personification of "The Law and the Prophets" except that he seemed too benign, benevolent and gentle for either. His mobile countenance portrayed the phases of emotional interpretation of the lines of longing for the rain; and later, the joy in its coming. Nature, in bestowing upon Rabindranath Tagore the double mantle of poetry and music, conferred a like benefit, through the medium of his inspirations, on the Indian people. His creations have enriched the literature of modern India, and his music has ennobled and broadened the spiritual ideal in the country's music.

[This concludes the present series of articles on Indian music by Lily Strickland-Anderson. The author is already preparing a second series, one of which will be on the Devil Dancing of Tibet, which she has personally witnessed, and another on the Nautch Girls, both extensively illustrated.—The Editor.]

### THEMES FROM RABINDRANATH TAGORE'S MUSIC FOR THE RAIN FESTIVAL



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# CINCINNATI HEARS AND APPLAUDS WILHELM BACHAUS

Conservatory of Music Faculty Members Present Ensemble Concert—Children's Orchestral Series Closes—Description of Foundation of Symphony Orchestra

Cincinnati, Ohio, April 16.—On April 10, at the Cincinnati Conservatory of Music, Karol Liszowski, pianist, and Andre di Ribapierre, violinist, appeared in a concert that was much enjoyed. Among the selections rendered was a sonata for piano and violin by Ernest Bloch which possesses some novel phases. Another number on the program was the Passacaglia for violin and viola, by Haendel-Halversen, the viola part of which was played by Robert Perutz. The Brahms sonata in D minor, op. 108, for piano and violin, brought to a close a delightful evening.

## BACHAUS PLAYS FOR CLARA BAUR MEMORIAL FUND.

Wilhelm Bachaus was heard April 11, at the Conservatory Hall of the Cincinnati Conservatory of Music. The concert was given under the supervision of the Cincinnati Conservatory of Music Alumnae Association, for the Clara Baur Memorial Scholarship Fund. The program brought out strikingly the splendid qualities inherent in Mr. Bachaus' playing. The list included the Italian concerto, by Bach; sonata in C major, by Beethoven; Papillons, by Schumann; impromptu in F sharp, scherzo in B flat minor and five

studies by Chopin; introduction and fugue, by Dohnanyi, and Gnomes and Polonaise in E major by Liszt.

## CHILDREN'S ORCHESTRAL SERIES CLOSES.

The final concert of the children's series given by the Cincinnati Symphony Orchestra was greatly appreciated at Emery Auditorium, on April 11. Fritz Reimer's place was taken by William J. Kopp, a member of the orchestra, who was able to arouse considerable interest among the juvenile listeners. The program included the Schubert symphony; No. 8 (Unfinished), and the Brahms Hungarian dances, No. 5 and 6. Thomas J. Kelly acted as interpreter, as on other occasions, and added his charm to make the concert an interesting and pleasant event.

## FOUNDATION OF PRESENT SYMPHONY DESCRIBED.

An item of musical interest recently printed recalls the days of another generation when the Queen City was less known as a center of musical culture, but illustrates the fact that even so long ago as half a century interest in music of a high character was awakened. The foundation of the present symphony orchestra can be noted. Here is the story as related. "It was just fifty years ago to-day that the first Symphony concert was rendered in Cincinnati at the old Pike Opera House by the Cincinnati Grand Orchestra," said George Schath, one of the pioneer musicians of this city, now a member of the Grand Opera House orchestra. "I played with the orchestra at that time, and so did my brother, Herman. We two and four others—A. Schrickel, August Knauff, George Wolf and Charles Kopp—are the only survivors of the forty-six musicians who constituted that

orchestra. Michael Brand was the conductor and Louis Balenberg was the manager and also played the flute. There were twelve violinists, four violas, three cellos, three basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets, three trombones and two in the battery (drummers). I happened to come upon the program of that concert in my desk. It was quite different from the Symphony concert of to-day, as it included a waltz, a polka and a mazurka.

"The program was as follows: Overture—Oberon (Weber), symphony G major (Haydn), overture—Rosamunde (Schubert), Harfenklänge, Harp Sounds (Jungmann), waltz—Wine, Women and Song (Strauss), Ave Maria (Schubert), Amayllis—Air, Louis XIII (Ghys), mazurka—City and Land (Strauss) and Polka Schnell—Par Force (Strauss)."

## N. Y. U. Again Secures John Warren Erb

The music department of the New York University Summer School has again secured John Warren Erb, the young conductor, as a member of its faculty for this season.

Mr. Erb, who did such excellent work last season in this capacity, will have charge of a chorus of two hundred voices and also an orchestra of thirty pieces, which will be used for demonstration purposes.

The purpose of the music department of the New York University is to equip music supervisors and conductors from all over America to organize school and civic orchestras and choruses.

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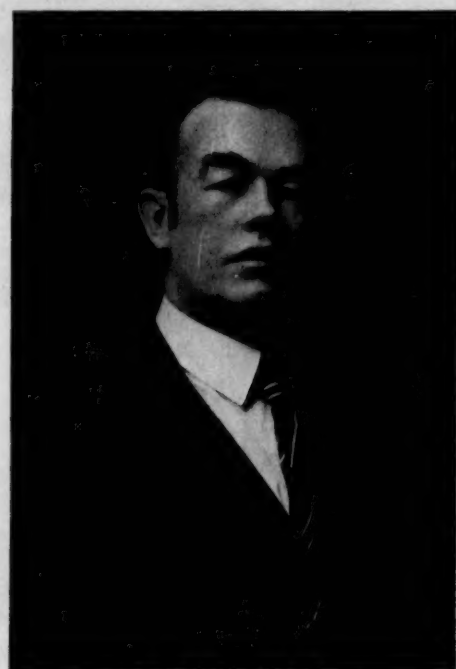
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Through the courtesy of Willem van Hoogstraten, the conductor, and Arthur Judson, the manager, the class in conducting will visit the Philharmonic Orchestra rehearsal at the Stadium one morning each week under the chaperonage of Mr. Erb.

For the work accomplished in the New York University Summer School credits will be granted which will ultimately accrue to a bachelor's degree to be given by the New York University.

## Junior Branch, Washington Heights Musical Club, Recital

On the afternoon of April 14, at the spacious studios of Miss Cathcart and Miss Grow, which are also the offices of the Washington Heights Musical Club, at 200 West 57th Street, the Junior Branch members were heard in a fine recital at which all did their utmost to prove that the junior as well as the senior branch of this club is a vital thing. It is! There could be nothing better for art than this actual practice of art, not in the privacy of one's own home, but for the friends and invited guests who may like to have the pleasure of hearing you. It not only brings to these young people a comprehension of the meaning of responsibility, but it also brings home to them and to their elders the fact that art is not merely a series of boring music lessons and still more boring hours of practice with no possible association, connection or relation with life, but is something of which the social side is the most important of all. Such efforts as are being put forth by the Washington Heights Musical Club will in time lead to the return of the good old days of chamber music. The sooner the better!

Those who took part in the junior program were Robert Burton, Sadie Zenker, William Seiber, Dorothy Wilson, Katharine and Mary Cane, Matilda Frank, Agnes Cunningham, Freda Rubin and Bessie Laufer.



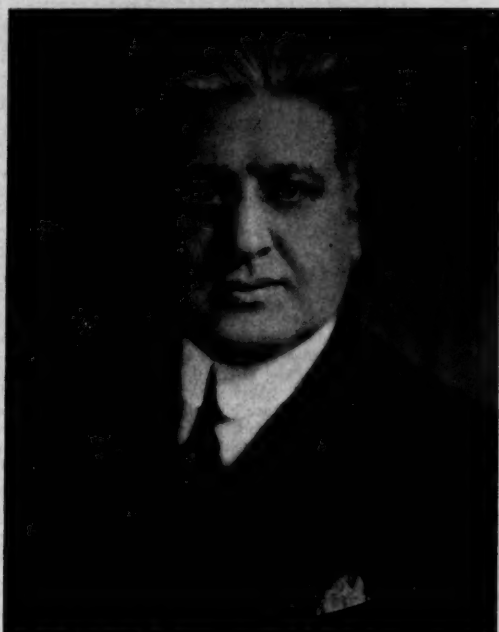


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## FIRST NATIONAL CONGRESS OF ITALIAN OPERA INTERESTS ADOPTS SWEEPING REFORM PLATFORM

Privileged Opera Houses with Government Support for Principal Cities—All Others to Be Taxed—Agents to Be Suppressed—Special Tests for Singers

Rome, March 20.—On March 14 and 15 the first National Congress of Lyric Art was held in Rome. This organization, promoted by the S. I. F. A. L. (Sindacato Italiano fra Artisti Lirici), is a sort of a musical trade union adhering to the Fascisti party and therefore a representative of the present government's policy. A large number of those interested in the grievous and knotty questions in Italy's operatic life were present, including composers, publishers, impresarios, artists, agents, critics, and the usual outsiders. There were four sessions in all, at the first two of which practically nothing was accomplished. A violent scene took place at the first of them, however, when Mascagni accused Walter Mocchi, his recent rival for South American honors, of anti-Italianism (or perhaps anti-Mascagni-ism?). His language was very abusive and the retorts of Mocchi were in the same strain. In the vestibule of the Argentine Theater, where the congress was held, Mascagni became so enraged that he struck Mocchi in the face. The incident called forth witty and amusing articles in the press. There was a challenge for a duel from Mascagni, arrangements by the chosen seconds, and finally a settlement of the dispute in the form of a written statement in which a slap was declared not to be a slap, etc. But this was not all. Mocchi was again challenged by a young orchestral conductor in the name of Italian composers, but it was withdrawn on the intercession of Mascagni.

In the second session the discussion was more calm. After a detailed address by Commendatore Carlo Clausetti, a platform was prepared by a special commission which met with the approval of a large majority. It will be submitted to the government and action on it is expected forthwith. The essential points of the platform are as follows:

(a) Every city of nationally recognized musical traditions must have a theater, to the maintenance of which the municipality as well as the national government contribute, the latter permitting the levying of a surplus tax of two per cent. on all amusements in the province for this purpose, just as is done for the Scala in Milan. (b) Each "Ente Autonomo" so created in towns of more than 300,000 inhabitants is compelled to present at least two new Italian operas annually, one of which must be an absolute novelty. (c) In contradistinction to these high-class artistic opera houses, the purely commercial, or so-called popular, opera houses, are subject to a tax of one per cent. of their proceeds for the subsidy funds of the "Ente Autonomi" houses. (d) To improve the quality of the singers, it is proposed to have them undergo special tests forming a basis for the selection of artists for the opera houses referred to above. (e) The theater agent is to be abolished. Italy has long been cursed with opera agents who extort commissions from singers. To get rid of these parasites it has been decided to form a syndicate of impresarios to act as official intermediary.

It is open to question, of course, whether all these reforms will function as smoothly as their advocates hope, but the fact is that in such a critical moment as this is in Italy's operatic life, no better plans or suggestions were forthcoming. But since the Ente Autonomo scheme has had good results at the Scala, it is possible that it will work out as well elsewhere. One must not lose sight of the fact, however, that in Toscanini the Scala has an organizing and vitalizing factor that is absolutely unique, and, further, that Milan is largely assisted in its aims by the wonderful enthusiasm of the people who throng the theater night after night—not only for the delight of enjoying a superlative operatic spectacle, but also from an indisputable and traditional feeling of civic conscientiousness which in Milan accompanies any public movement. G. G.

### Florence Trumbull an American

Florence Trumbull, the pianist, who gave a recital recently in Orchestra Hall and played in Boston, April 17, with great success, is an American, but she went to Europe to win her first concert laurels there. This does not change the fact, however, of her good American lineage.

One of her ancestors on the maternal side, Strawbridge by name, came over on the Mayflower, and one of the Piersons of her family fought notably in the Revolutionary War. Later another Pierson, Samuel by name, became the first president of Yale. On the paternal side Jonathan Trumbull was a great friend of Washington, and it is said that when Washington discussed various important questions, he frequently referred the matter to this friend, saying "Let us ask Brother Jonathan," which is said to be the origin of the "Brother Jonathan" phrase.

Although so out and out an American, Miss Trumbull has the almost unique distinction of having studied and lived and concertized in Europe over such a considerable period of years that she almost began to think herself a European. And yet the return to her own country brought her at once to a complete reconciliation with her native land. Her master was Leschetizky, who, in his numerous letters, shows how much he admired her great talent and her ability to inspire others with piano ideals.

The critics of Paris, Berlin, London, Vienna, and other European cities, uniformly praise her, using, in many instances, extravagant terms of approval. "She is a great pianist, one thought the mighty d'Albert sat at the piano," writes one critic, and her playing has the personal magnetism that only the true virtuosa can encompass.

### Swayne Pupil Plays in Paris

Clare Lenfestey, artist-pupil of Wager Swayne, the American piano teacher who has lived in Paris for so many years, gave a public recital in one of the small Parisian theaters on March 10. Her program included the Schumann Scenes from Childhood, groups of Chopin, Debussy, and other numbers. She proved to be not only thoroughly equipped tech-

nically, but also to have decided musicianship. Particularly noticeable was the versatility with which she adapted her playing to the various styles her program listed. An audience that completely filled the little house expressed its thorough approval of her work. Miss Lenfestey is the most recent in a long line of those who have begun successful professional careers as graduates of the Swayne studio.

### CLEVELAND HONORS MRS. HUGHES

Adella Prentiss Hughes Receives Tribute on the Twenty-fifth Anniversary of Her Managerial Career—Symphony Concert Unusually Festive

Cleveland, Ohio, April 8.—Many were turned away from the fourteenth pair of symphony concerts. They were notable occasions in more ways than one. The symphony was Brahms' No. 3 in F major, op. 90, and it was beautifully played. The steadily growing virtuosity of the orchestra as a body was convincingly evidenced. There was a joyance in the performance that showed complete understanding between director and men. As far as this writer's judgment goes, Mr. Sokoloff's best conducting is the fourth movement of this symphony and the third of Tchaikovsky's Pathétique. Both are big and broad enough to afford scope for his powers. Debussy's tone pictures, Clouds and Festivals, were delivered with ravishing delicacy. As the final number Rachmaninoff played his concerto No. 2, C minor, op. 18. To quote his fellow-composer, James H. Rogers, "music seems to be the essence of his being. The soul of music finds voice at his finger tips." As mentioned before, the occasion was notable for more reasons than one. After the playing of the symphony Andrew Squire, in behalf of the Music Arts Association, presented to Adella Prentiss Hughes a magnificent golden bowl in commemoration of her twenty-five years of service to this community as promoter of musical activities and manager of concerts. Her crowning achievement is the Cleveland Symphony Orchestra, of which she is manager. For once Mrs. Hughes' lovely speaking voice faltered as she replied to Mr. Squire's words of appreciation and praise. It was enough to overwhelm anyone for, besides the formal gift, there was a forest of flowers and wreaths sent by individuals and music clubs. M. B. P.

### Edna Thomas and Francis Rogers at Remembrance Meeting

On the sixth anniversary of America's entrance into the World War, a Remembrance Meeting was held in Town Hall, under the auspices of the Soldiers and Sailors Club of New York, Inc., of which Mrs. Francis Rogers is president. In addition to the readings of Mrs. Rogers, there was singing by Edna Thomas, soprano, and Francis Rogers, baritone. Miss Thomas, in her quaint costume, sang home songs of the Sunny South with that inimitable grace and poignancy which are peculiarly hers. The audience wanted encores, but although she was recalled again and again, she evidently felt that it was not the place nor the time for extras.

Mr. Rogers sang some of the songs which were so popular over there and in which his audience joined with vigor. There were addresses by Capt. Simonson of the Pueblo, and Major W. F. Lent, of the Veterans Bureau, and the climax of the evening was the conferring of decorations by Major General Robert Lee Bullard, who presided.

### The Caruso Book of Caricatures

A book of Caruso Caricatures from La Follia di New York, the Italian weekly, in which one of Caruso's caricatures appeared every week for over eighteen years, has just been published by Marziale Sica. It contains all the caricatures published in that time. Caruso needs no more introduction as a caricaturist than he does as a singer. It is very interesting, however, for those who watched his development in the opera house, to see how his work as an artist also developed at the same time—and, as one might say, along parallel lines. The book is thoroughly interesting and contains caricatures in the typical Caruso style, of practically all the important figures in the operatic world for the last twenty years. Of particular interest is the series of cartoons of himself in his favorite roles. Later in the Spring the MUSICAL COURIER, with permission of Mr. Sica, will produce some of the caricatures.

### Verona Wants Raisa and Rimini

Rosa Raisa, dramatic soprano of the Chicago Opera, and Giacomo Rimini, baritone of the same organization, have received a cablegram from Panizza, who is now in Milan, offering them ten appearances at the Verona Arena this August. This Roman amphitheater is known to be the largest open-air arena in the world, having a seating capacity of 100,000. Twenty operatic performances will be given there this summer. The operas suggested in the cable are Re Lahore (Massenet) for Mr. Rimini, and Norma and La Juive for Mme. Raisa.

So popular are these performances that music lovers from the surrounding vicinities—even from a great distance—spend the preceding evening in a park nearby or in their cars, in order to be on hand early enough to gain admittance.


### Helen Bock Plays in Washington

Helen Bock, pianist, who is under the management of Annie Friedberg, was engaged by Claude Robeson, director of the Government Hotels' Choral Club, to appear in recital in Washington, D. C., on April 10. This was Miss Bock's first appearance in Washington.

Many dates are pending for this charming pianist for the season 1923-1924. After a busy winter Miss Bock will not close her season until early May, when she will play at the Harrisburg (Pa.) Festival.

### Rafaelo Diaz at Charity Concert

Rafaelo Diaz, tenor, was a participating artist at the concert given at the Brooklyn Academy of Music on April 10, under the auspices of employees of the Manufacturers' Trust Company, for charities of France, Italy and Germany.



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**SUZANNE KEENER SOLOIST  
AT CLOSING CONCERT OF  
THE MOZART SOCIETY**

The third private concert, closing the thirteenth season of the New York Mozart Society, Mrs. Noble McConnell, president, in the grand ballroom, Hotel Astor, April 17, found a keenly receptive and interested audience on hand. Following the playing by the full orchestra of the Jupiter symphony movement (Mozart), various choral and solo numbers were heard. Doubtless to many, the event of the evening was the singing of Suzanne Keener, coloratura soprano, whose youthful and sympathetic appearance, allied with expert ability, made her an outstanding feature. She sang *Voci di Primavera* (with orchestra) with flexibility and clearness, reaching brilliant high notes, including an E, when prolonged outburst of applause brought her forward to sing (with action) *Lying Little Daisy*. In songs by Saint-Saëns, and the Americans, John Prindle Scott and Hallett Gilbert, she again won all hearts and hands, for these she also illustrated with appropriate stage action; notable was this in *Minuet La Phyllis*. Her last number, the *Mad Scene* from *Lucia*, of course, with flute and orchestra, was very brilliantly done, following it with *Daddy*, again with mimicry; her capable and sympathetic accompanist was Vito Carnevali.

During an intermission President McConnell came to the platform to represent the Chorale, and in a short and humorous speech (after shaking a box full of metal of some kind, so that all heard), she presented this in the name of the singers to Conductor Richard T. Percy. She said she had visions of going to Europe with the contents of this box, but would resign in favor of their beloved director, "And long may your arms wave over the Chorale." Of the choral numbers sung, *The Wind-Swept Wheat* is beautiful music, and shows that David Stanley Smith of Yale can write without artificialities, such as appear in his string quartet, performed by the Letz Quartet in Aeolian Hall. Another notable number was the *Fantasy on a Russian Folk Song* (Samuel Richards Gaines), in which the full and expressive tones of the Mozart Chorale showed to splendid advantage; the violin obligato by Concertmaster Guidi was a feature of this work. *Patty Stair's A Little Dutch Lullaby*, sung in the original Hollandish; *For You* (Addison F. Andrews), dedicated to the Mozart Society, its president and conductor; a *Tragic Tale*, full of nonsense (J. Bertram Fox); *Clough-Leigher's* difficult but well sung *The Bugles of Dreamland*, and the orchestral number, prelude to *The Deluge* (Saint-Saëns), completed the program. Charles Gilbert Spross played accompaniments as usual.

Following this last program there was dancing with music by Orlando, which needless to say lasted until the wee sma' hours. The annual springtime festival and breakfast in pastels is announced for Saturday, May 5, the reception beginning at eleven o'clock, with breakfast at noon; chairman of arrangements is Mrs. Samuel Gardner Estabrook. Already the schedule for next season is announced, showing the usual six Saturday morning musicales, with luncheon, motion picture and dancing; three evening concerts, four

supper dances, Clinic ball, dinner dance, card party and closing breakfast, and the annual East Side Clinic Christmas dinner.

**Stephens' Special New  
York Course**

Percy Rector Stephens will conclude his New York winter season with four weeks' special teaching. The course is being planned for teachers and those who are interested in sane pedagogic application.

As in the past years of summer teaching, the session will be a gathering together of teachers and singers whose work demands further equipment. The cooperative spirit of the open lessons has produced a feeling of fellow interest that is of greatest benefit in solving vocal problems. The plan for the course gives the teacher the advantage of watching the operation of a recognized authority in his dealing with many individual cases. This reflects itself in an impersonal view of themselves and the subject matter, and the "personal" element is eliminated.

The four weeks' course is being conducted by request of those whose work prevents their attendance at Mr. Stephens' regular summer class at the Chicago Musical College.

**Courses Offered at Harcum  
School**

The Harcum School for Girls at Bryn Mawr, Pa., is a day and boarding school for girls of all ages. The instructors have been carefully chosen and are all highly trained specialists from the best American and European colleges, and as the school takes only a limited number of pupils, the classes are small and each girl has the most careful individual attention.

Diplomas are offered for college preparatory, general academic, graduate and music courses. Students finishing the college preparatory course are ready to take the entrance examinations of Bryn Mawr, Vassar, Mt. Holyoke, Wellesley and Smith colleges. The academic diploma allows for a more elective course, and the classes are selected with reference to the individual needs of the students. The

graduate diploma is offered to students who have already received a diploma either of this school or of some other school of recognized standard and have completed twenty hours of elective study. The music diploma is offered for satisfactory advanced work in piano or any other branch of music, with two years of theoretical work, including harmony, counterpoint and simple forms of composition.



SUZANNE KEENER,  
coloratura soprano, soloist at the closing concert of the New York Mozart Society.

**"An artist who combines vocal excellence and fine musicianship"—Boston Post**



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## NEW HAVEN HEARS EXCELLENT VISITING AND LOCAL TALENT

Chaliapin Enthusiastically Greeted—N. Y. Philharmonic and Mengelberg Welcomed—Mischa Elman's Concert Enjoyed—Noted Pianist Plays—New Haven Symphony Orchestra Closes Its Twenty-ninth Season—Horatio Parker Choir Gives Fine Concert—Last of the Whiting Expositions Given—Marcel Dupré Heard at Woolsey Hall—Mr. and Mrs. Francis Rogers in Joint Program—Faust Sung by 650 Voices—Notes

New Haven, Conn., April 7.—Woolsey Hall was thronged, on March 10, with music lovers who greeted Chaliapin's appearance with prolonged applause. He won his audience from the beginning by his originality, vocal technic and artistry. Although his program was not heavy, it had variety in it, and he chose songs which were excellent vehicles to portray his versatility and art. He was ably assisted by Nicolas Levinne, cellist, and Max Rabinowitch, pianist, both of whom played with fine technic and finish. At the close of the program the audience recalled the artist numerous times.

### NEW YORK PHILHARMONIC AND MENGELBERG WELCOMED.

Mengelberg was greeted with rounds of applause upon his second appearance in Woolsey Hall on March 13, under the auspices of the Yale School of Music, the last concert of the Steinert series. The orchestra played superbly and produced unusual organ effects in the Eroica symphony of Beethoven, as well as in the overture-fantasia, Romeo and Juliet, by Tchaikowsky. In the Damnation of Faust, by Berlioz, they excelled themselves, also in the Minuet of Will o' the Wisp and Dance of Sylphs, finishing with a splendid rendition of the Rakoczy March. Mengelberg was recalled several times and was obliged to share the applause with the orchestra more than once. After the concert an informal reception was given him at the Yale School of Music by Prof. and Mrs. Isadore Troostwyk. For several years Mr. Mengelberg conducted the celebrated Concertgebouw Orchestra of Amsterdam, Holland, in which Prof. Troostwyk was concertmaster.

### MISCHA ELMAN'S CONCERT ENJOYED.

The Business and Professional Woman's Club of New Haven was the means of bringing Mischa Elman to the Palace Theater, March 18, when he played before an enthusiastic and appreciative audience. He was recalled several times and generously responded with encores.

### NOTED PIANIST PLAYS.

The Shubert Theater was packed with the admirers of Rachmaninoff when he appeared upon the evening of March 26.

### NEW HAVEN SYMPHONY ORCHESTRA CLOSING ITS TWENTY-NINTH SEASON.

Woolsey Hall was well filled on March 20, when the New Haven Symphony Orchestra gave its third and last concert, which was essentially local in color, as the assisting pianist was Rosalind Brown Simonds, who played the Schumann A minor concerto with fine technic and artistry. Mrs. Simonds has always lived in this city and won the Samuel Sanford Fellowship at the Yale School of Music in 1916, which entitled her to two years' study of music abroad. She studied with D'Indy and with the noted French teacher, Blanche Selva, whose assistant Mrs. Simonds had the honor to be for some time. After playing the concerto Mrs. Simonds was given such an ovation that she responded by playing Schumann's Romanze. Under the baton of David Stanley Smith the orchestra gave finished readings of the overture to the Magic Flute, by Mozart; symphony No. 3, by Brahms, and Suite Algerienne by Saint-Saëns.

### THE HORATIO PARKER CHOIR GIVES FINE CONCERT.

The Horatio Parker Choir gave its fifth annual concert in Sprague Memorial Hall on March 21, before a large and enthusiastic audience. This choir, consisting of some sixty picked vocalists, was formed in 1919 by David Stanley Smith, who has always been the conductor. The program ranged from compositions of the fifteenth century to those of modern composers. A unique feature was the singing of two folk songs written by Arthur Whiting for male voices with a four-hand piano accompaniment. Both of them were excellently sung and the latter had to be repeated. The choir sang with precision, fine expression and excellent finish. The a capella work was remarkably fine.

### LAST OF THE WHITING EXPOSITIONS GIVEN.

Mr. Whiting gave the last two expositions, on March 12 and 26. At the former date he was assisted by John Barclay, baritone, who gave a program with classics closing with a group of Old Irish songs which he sings imitatively. He was recalled several times. The Lenox String Quartet gave the second program, playing Beethoven's A major string quartet and the quintet in F minor, by César Franck, with Mr. Whiting at the piano. The work was of the highest

order and was enjoyed by all who had the privilege of hearing them.

### MARCEL DUPRÉ PLAYS AT WOOLSEY HALL.

Marcel Dupré was heard on March 14 by a host of lovers of organ music. His improvisations were remarkable, seeming incredible for their completeness, both in form and harmonies.

### MR. AND MRS. FRANCIS ROGERS IN JOINT PROGRAM.

Under the auspices of the New Haven branch of the Women's Overseas Service League, Mr. and Mrs. Rogers gave one of their unique programs on March 7 at the Faculty Club of Yale University, when a goodly sum was realized for the aid of this excellent work. Mr. Rogers sang several groups of songs and was in his best form. Mrs. Rogers gave original monologues in her unique and naive way. All were enthusiastic over the program.

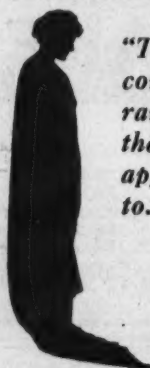
### FAUST SUNG BY 650 VOICES.

A very creditable performance of Faust in concert form was given by pupils of the high and commercial schools in Woolsey Hall on March 9, before an audience which filled the auditorium. William E. Brown, director of music in the public schools, conducted and the orchestra, selected by Frank Fichtl, was assisted at the piano by W. Frank Chatterton and Edgar A. Ford. Among the soloists were Helen Marek (C.H.S., '23) who sang Siebel; Catherine H. Dotten (N.H.S., '23), who sang Martha. Faust was sung by Victor Valenti; Margherita by May Bradley Kelsey, while Charles Kullman sang the three parts of Valentine, Mephistopheles and Wagner.

### NOTES.

The regular monthly recital was given by the St. Ambrose Music Club at Hotel Taft on March 13, before a large audience. The guest performers were Margaret Sheppard, pianist; Mrs. George Hutchison, violinist, and Mary E. Kimball, vocalist.

At Sprague Hall on March 21 the lives of Debussy and Ropartz were given in resumé by Mr. Simonds, who, later on, was assisted by Hildegarde Nash Donaldson in playing



*"The fine display of welcome at her return to Sacramento and the club—the singer was quick to appreciate and respond to."*

*The Sacramento Bee said the above about May Peterson, soprano of the Metropolitan Opera Co.*

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the sonata in G by Debussy, and the sonata in D minor by Ropartz.

On March 2 and 23 the second and third informal recitals were given by the pupils of the Yale School of Music at Sprague Hall, where excellent work reflected much credit on the instructors. The programs consisted of piano, violin and vocal solos, and ensemble string numbers. Much real talent was displayed.

On March 12 H. Frank Bozyan, instructor in organ and assistant organist at Yale University, gave his annual organ recital in Woolsey Hall. His program comprised numbers by Bach, Franck, Jepson and Widor, all of which were played with excellent technic and finish.

In the same hall, on March 28, Carleton Wheeler L'Hommedieu also gave an organ recital, at which he played the prelude and fugue in D major, by Bach; prelude, fugue and variations by Franck, and the fifth organ symphony by Widor. Mr. L'Hommedieu will graduate in 1924, and gives much promise for a musical career.

G. S. B.

### Minneapolis Orchestra Booked for Columbus, Ohio

The Woman's Club, of Columbus, O., has booked the Minneapolis Symphony Orchestra, Henri Verbrugghen conductor, for its final orchestral concert on April 10, 1924. Lenora Sparkes, soprano of the Metropolitan Opera Company, will be the soloist.

### Berúmen to Teach All Summer

Ernesto Berúmen, pianist and teacher, will remain in New York all summer teaching at the La Forge-Berúmen studios and also preparing new programs for next year. Mr. Berúmen has had a very busy winter—teaching and concertizing.

## National Opera Club Gives "Members' Program"

The National Opera Club of America, Inc., Katherine Evans von Klenner president, presented a program of variety and interest at its "Members' Meeting" at the Waldorf-Astoria, April 13. All of the soloists were received enthusiastically and the whole program was an artistic success.

After greetings by Mme. von Klenner, the president, Sybil Van Wezel, soprano, was heard in two vocal numbers—Dawn, by Pearl Curran, and an aria from Hérodiade (Massenet). She has a strong, clear voice of agreeable quality and interprets with considerable feeling and with intelligence. Mrs. Bernard Hirsh accompanied her at the piano. Gustave Becker has recently completed a new song, written to Coue's formula: "Day by day, in every way, I'm getting better and better." Perhaps this song would be of particular benefit to vocal students. Or perhaps it would have better effect on any one if sung in such pleasing and varied musical phrases as Mr. Becker has given it, rather than merely spoken. Surely it would if sung in the manner in which Adele Rankin, soprano, interpreted it, with her charm of manner and lovely voice. Bertha Becker played three harp solos: Improptu, op. 49 (John Thomas), Fluerette (Van Rogers) and Mazurka (Schnecker). Her admirable performance won her favor with the audience, which recalled her for an encore.

An opera talk was given by Eva F. Phipps, who discussed the season's novelties, mentioning Anima Allegro, Mona Lisa, Snegouritchka, Così Fan Tutte, William Tell and Fidelio.

Evelyn Grahame Smith, contralto, followed with Voce di donna (La Gioconda), singing with real expression. Elsie Peck, coloratura soprano (said to have nearly a score of operas in her repertory, created enthusiasm by her singing of the Message of Love (Mereille), her trills on high B flats, closing C, etc., all showing special facility. Marie Elise Johnson played with fine tone and good style pieces by Chopin, Tircindelli and Kreisler, with Miss Parker at the piano. Madeleine L. Hulsizer showed a true soprano voice and musical spirit in her singing of songs by La Forge, Kramer and Curran, and the deeply expressive voice and distinct enunciation of Leila Troland Gardner gave genuine pleasure in her own songs, Believe, Love's Vision and My Gift. An intellectual and greatly enjoyed paper was read by Emily Grant Von Tetzl on America's Operatic Future, and Anna Bosetti sang Ritorna Vincitor (Aida) with excellent dramatic impulse. All these numbers were contributed by members of the National Opera Club, showing a vast amount of talent, for the program was well done throughout. Mrs. Loth introduced a thirteen-year-old pianist, just arrived from Germany, Frances Schotter, who held the attention of the audience after the regular program was finished; she played Chopin pieces, the Revolutionary study making a special hit, indeed a sensation, for she is a well developed artist.

Among items of interest, President von Klenner announced the annual Spring Festival, May 9, evening, constituting the ninth birthday of the National Opera Club.

### Rosati to Teach Through Summer

Enrico Rosati, the noted singing teacher from the Royal Musical Conservatory of St. Cecilia in Rome, who recently came to this city, has been invited by the International Chautauqua Assembly to give a course of singing at Lake Orion, Mich., during this summer, which invitation has been accepted.

Maestro Rosati has that peculiar quality which has brought honor to his brilliant teaching at St. Cecilia as an artist creator of singers. Among his pupils are Beniamino Gigli, who for the past three years has reigned triumphant at the Metropolitan, and Giacomo Lauro-Volpi, the young tenor who has gained so much favor with the public of the same house—two artists who brilliantly illuminate the Italian operatic stage.

Among Maestro Rosati's pupils are also the great baritone, Benvenuto Franci, who was reengaged for three years at the Royal Opera House in Madrid, Spain, and recently made Chevalier of the Crown of Spain by King Alfonso in recognition of his tremendous success in Rigoletto, and who is already engaged for the coming winter season at the La Scala Opera House in Milan; the baritone, Fabio Ronchi, who has distinguished himself in the principal opera houses of Italy, recently singing a responsible role in the new opera Julia, of Maestro Quintieri, and the leading baritone role in the Primavera of Respighi at the Augusteo in Rome; the famous Italian soprano Francesca Cavalieri, who recently sang at Regio di Torino the role of Freia in the Rheingold and in Charpentier's Louise under the direction of Marinuzzi, and the tenor, Giuseppe Darzotti, known as the "Italian McCormack," who is now on a concert tour in Ireland and England.

### Easton Engaged for Cincinnati Festival

Florence Easton has been especially engaged to appear at the important semi-centennial Cincinnati May Festival on May 1, 3 and 4. The performances in which she will take part are Mendelssohn's Elijah, soloist at an orchestral matinee, and Piené's The Children's Crusade. She will sing the soprano role in the first oratorio, operatic arias and song groups with the orchestra for the afternoon performance, and Alain in the French work.

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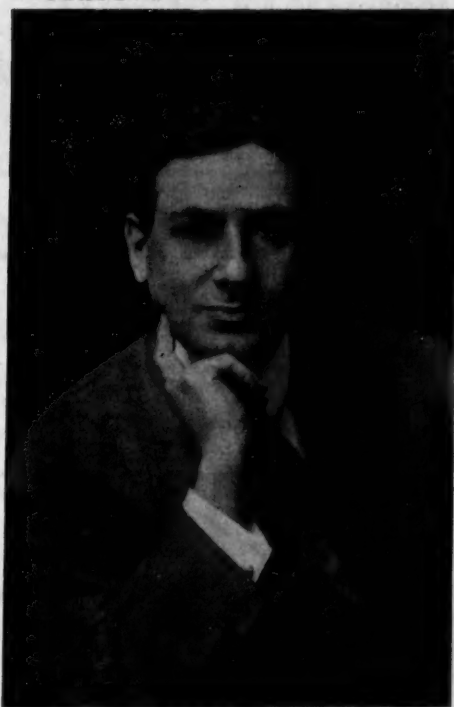
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## GIACOMO LAURI-VOLPI'S RISE IN THE OPERATIC WORLD MADE IN JUMPS AND BOUNDS

While Little Known Here a Year Ago, the Young Italian Singer Now Occupies a Conspicuous Place Among the Metropolitan's First Rank Tenors—Wanted to Be a Lawyer, But His Friends, and Papa Cotogni, Advised Otherwise—After Army Service on Three Fronts, He Studied with Rosati—To Sing at Ravinia Park This Summer

Last January still another addition was made to the long list of Italian tenors of the first rank who have brought fame to the Metropolitan Opera House. When it was announced that Giacomo Lauri-Volpi would make his debut on the evening of January 26, as the Duke in Rigoletto, there were a great many people in New York who said to themselves: "Who in time is Giacomo Lauri-Volpi? I never heard of him."

And in truth it is not surprising that few people here had heard of Giacomo Lauri-Volpi, for, though he has now taken his place as one of the first tenors of the world's leading opera house, his career has covered a bare three years. It was only on January 3, 1920, that he stepped from the studio directly into grand opera. His debut was made on one of the large Italian stages, the Teatro Costanzi at Rome, and the part he sang was Des Grieux in Massenet's Manon.

His success was immediate. The critics hailed him as a new addition to the long line of tenors, and his subsequent career proves they were not mistaken. The next season, 1920-21, he was called to La Scala by Arturo Toscanini to sing the Duke in Rigoletto during that famous season when, after several years of darkness, opera was revived at the famous house with a brilliance which had been lacking for many years past. His success there equaled that which he had won the previous season in Rome, and Walter Mocchi, the next summer, took him for the big season at the Colon at Buenos Aires, where he made a decided impression and a success of the first order.

### TAKEN FOR THE "MET."

The following winter he sang in the best houses in Spain and was received with the same cordiality as he had been everywhere else, attracting so much attention and favorable comment that Gatti-Casazza, departing from his usual habit of engaging only those foreign artists whose reputations have been established for years, signed the young tenor—he is still well under thirty—for the Metropolitan.

Although Signor Lauri-Volpi has been but a short time on the stage, his repertory is unusually long. In his scant ten weeks at the Metropolitan this year he sang in no less than seven different operas: Tosca, Bohème, Traviata, Cavalleria Rusticana, The Barber of Seville, from the regular repertory, and created the leading tenor role in Anima Allegria. This, however, is far from representing the extent of his repertory. He will be first tenor at Ravinia Park during the coming summer and in addition to most of the roles which he sang at the Metropolitan this season, will appear in Andrea Chenier, Fedora, Elisir d'Amore and Don Pasquale, in Italian, also in Manon and Faust in French.

To his Metropolitan repertory he expects to add next season Faust in Mefistofele, Edgardo in Lucia, and the first tenor role in Fedora, the latter two operas being among the probable revivals for 1923-24.

### WANTED TO BE A LAWYER.

One of the interesting things about Signor Lauri-Volpi is the fact that he did not start out to be an opera singer.

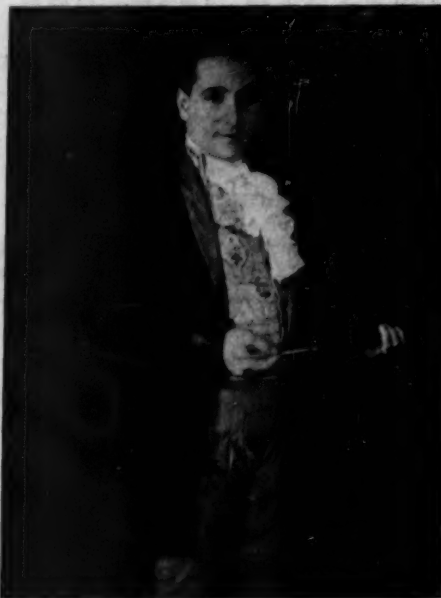


Photo by Mishkin, New York.

GIACOMO LAURI-VOLPI

On the contrary, he had it firmly fixed in his mind to become a lawyer and studied with that purpose at the University of Rome. He used to sing for his own enjoyment and for the pleasure of his fellow students. "Why," they said to him, "should you be a lawyer? There are plenty

of us without voices who can be lawyers, but with a voice like yours it is a crime not to be an opera singer."

So he went and sang for the famous Papa Cotogni, with whom most of the great Italian artists of the last quarter of a century have studied during one time or another, including such men as DeLuca and Ruffo. Cotogni said that Lauri-Volpi's fellow students were right and took the young man into his studio and proceeded to develop his voice when along came the war, and Lauri-Volpi, like all his young fellow countrymen, went into the army. For the first year he was at the famous academy for officers at Modena. Then he entered the army as a captain of infantry and saw service on three fronts, the Carso, the Trentino and in Gorizia, his term of duty covering no less than four years.

When the war was over he went back to Rome, but in the meanwhile Papa Cotogni had died, so he went to Maestro Enrico Rosati—who, by the way, now has a studio in New York—the teacher of that other brilliant young tenor, Beniamino Gigli. It was from Rosati's studio that he stepped on to the stage of the Costanzi and it is proof of the faith which his teachers and the impresarios had in him that he was allowed to make his debut upon so important a stage. That their faith was justified has been amply proved by the fact that it took him a bare three years to become a valued and valuable member of the foremost opera company in the world.

H. O. O.

### Activities of Roxas Pupils

Emilio A. Roxas enjoys the distinction of being an unusually busy vocal teacher. At his studio, 2231 Broadway, the maestro is continually surrounded by a host of serious pupils, who not only profit by their own lessons, but also gain much by listening to others. Pupils of Mr. Roxas who have made good are to be found in all parts of the United States, as well as Italy (his native country) where Mr. Roxas had a big following prior to locating in America. Among the many professional pupils of Mr. Roxas, who are now prominently before the public in and near New York, mention must be made of Inez Church, soprano; Leon Carson, tenor; Augusta Schreiber, soloist at St. Paul's Episcopal Church, Hoboken, N. J.; Charlotte Horwitz, coloratura soprano, and others.

### Smith Singing with Many Male Choruses

Ethelynde Smith has been engaged as soloist for the annual concert of the Portland Men's Singing Club in Portland, Me., on May 2. Other engagements filled by the soprano as soloist with male choral organizations include the following: Apollo Club, Portland, Ore.; Apollo Club, Salem, Ore.; Amphion Club, Melrose, Mass.; Fortnightly Club, Philadelphia.

### Another Recital in Tulsa for Middleton

Among the many reengagements for Arthur Middleton, the baritone, next season will be another recital in Tulsa, Okla., in the fall. Incidentally, Mr. Middleton is very popular in that section of the country on account of his many appearances there.

## A VIOLINIST THAT "PLAYS TO THE MASSES"

### NEW YORK

#### NEW YORK TIMES:

The passages which demanded fleet fingers and agile bowing were played with skill. . . . The slower-moving melodies were played with a full tone of deep emotional quality.

#### MORNING TELEGRAPH:

At Aeolian Hall . . . Carmine Fabrizio delighted his hearers. . . . The shorter pieces, beautifully played, included numbers by Saint-Saëns, Ketten-Loeffler, Ysaie and Vieuxtemps.

#### NEW YORK TRIBUNE:

He is a player of taste and technical capacity.



### BOSTON

#### CHRISTIAN SCIENCE MONITOR:

Mr. Fabrizio played it (Zandonai's Concerto) sympathetically, with a due understanding of its content, with virtuosity when virtuosity was called for by the music, with refinement of expression . . . played the music for its own sake with no attempt to make it serve the purpose of personal display.

#### BOSTON HERALD:

Mr. Fabrizio showed himself possessed of a beautiful technic, one, at all events, that gives him command of warm, sweet tone and a fine neat fleetness in passages. . . . The evening long Mr. Fabrizio played with musicianly taste.

#### BOSTON TELEGRAM:

Fabrizio, one of the finest artists of the day, knows how to pick and choose his program so that it will have popular as well as musical appeal. In other words, he plays to the masses.

#### NEW YORK EVENING MAIL:

It is always a commendable idea when one works hard to give others pleasure, and Carmine Fabrizio, playing his fiddle in Aeolian Hall yesterday afternoon, certainly relieved the tired look on the lady's face sitting across the aisle from us.

#### NEW YORK EVENING WORLD:

He has a graceful, reposeful playing style.

#### NEW YORK AMERICAN:

Mr. Fabrizio has qualities that intrigue the listener. . . . He has taste and technical skill. His reading of Beethoven's D major Sonata was sincere and unaffected, his sense of proportion was artistic, while his placing of accent and emphasis revealed a commendable dramatic appreciation.

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#### BOSTON EVENING TRANSCRIPT:

Mr. Fabrizio gains merit. There seems little likelihood that his performance fails in any respect to do the composer (Zandonai's Concerto) justice, to disclose his full intent, and accomplishment. . . . He (Fabrizio) acquires himself well in music of many schools and styles.

#### BOSTON GLOBE:

Carmine Fabrizio . . . gave a recital last night at Jordan Hall to a large and applauding audience. . . . Mr. Fabrizio is an unusually capable violinist.

#### BOSTON POST:

He has in reflective passages a fine singing tone, his intonation is excellent, and his work on the upper register of the G-string was a revelation.

# CARMINE FABRIZIO



SINGING BIRDS HAVE NOTHING ON MISS SUZANNE KEENER, WHEN IT COMES TO TRILLING, CHIRPING, WARBLING AND THRILLING. Her numbers were all of a character which gave great scope for the manipulation of her BRILLIANT VOICE. Her throat sends forth its tuneful lays WITH THE EASE AND GRACE OF A BLUE RIBBON SONGSTER. In fact, as one listened to this little lady last night, ONE FELT AS THOUGH A WHOLE FLOCK OF SONG BIRDS HAD BEEN TURNED LOOSE TO GREET THE RISING SUN OF A GLORIOUS SPRING MORNING. Her stage presence is most restful, and she is entirely free from foolish mannerisms. BEFORE THE YOUNG ARTIST UTTERED A NOTE, SHE HAD THE AUDIENCE IN THE PALM OF HER HAND, so to speak. When she started her first number, Strauss's "Voci di Primavera Waltz," her artistry gleamed forth IN BEAMS OF RADIANT LIGHT. Miss Keener's VOICE IS A COLORFUL, LIMPID SOPRANO, OF WHICH SHE IS ABSOLUTE MISTRESS. Lenten sermons can be preached, but there could be none more powerful, or more helpful than the one "preached" last night by this "LITTLE MINISTER OF THE GOSPEL OF SONG."

THE ALBANY TIMES-UNION.



© Mishkin.

Miss Suzanne Keener gave as her first number the favorite waltz song, "Voci di Primavera" by Strauss, which was for years in the repertoire of Adelina Patti and Nellie Melba. Miss Keener sang this number MOST BEAUTIFULLY, and it was readily seen that she had a LOVELY VOICE and KNEW HOW TO USE IT. Her second solo was the immortal "Regnava nel Silenzio" from Donizetti's Lucia, which received a highly satisfactory interpretation, her various renditions were given with MUSICAL EXPRESSION, both OPULENT and INDIVIDUAL, and the EXQUISITE QUALITIES OF HER ART ENRaptured HER HEARERS.

Miss Keener has a UNIQUE PERSONALITY, a singer sui generis, for she is as cute and chic as Lotta of the good old days, as dainty and fairy-like as Della Fox, and as graceful as Pavlowa, and in addition she can sing, FOR SHE POSSESSES A BIRD-LIKE COLORATURA SOPRANO VOICE, highly cultivated, and WHEN SHE DELIVERS HER VOCAL FIREWORKS IT SEEMS AS IF THERE MUST BE A NEST OF NIGHTINGALES IN HER THROAT. She made a pronounced success with her audience and her many encores were charmingly, archly and daintily given.

THE ALBANY EVENING JOURNAL.

# Suzanne Keener's

## Latest Triumphs

in Albany, Pittsburgh, Philadelphia, New Wilmington,  
Atlantic City and Brooklyn

LIKE SOME STRING OF SPARKLING BRILLIANTS, SUZANNE KEENER'S NOTES CAME FROM HER THROAT. A VOICE OF CRYSTAL PURITY, and yet not "white." Her coloratura is more a natural expression than a "stunt," as it is with many singers, and THERE WERE FINELY SPUN PHRASES IN A "LUCIA" ARIA AND A STRAUSS WALTZ. She and Schipa made the "Rigoletto" duet a thing of beauty. Her every song had some distinctive characteristic, reinforced by A PERSONALITY that reached her audience. It is of course hackneyed to refer to "BIRD NOTES," yet nothing so nearly expresses her impression.

THE KNICKERBOCKER PRESS, Albany.

Miss Keener has a voice of EXQUISITE BEAUTY, particularly APPEALING in COLORATURA PASSAGES. She had several arias that displayed her soprano to the best advantages and she sang with EASE AND LOVELINESS. She has attained a concert vogue that is indicated by a press of engagements. Her charming personality is an appeal to an audience, and in a duet from "Don Giovanni," with Thomas, SHE WAS SO DELIGHTFUL THAT THE AUDIENCE DEMANDED A REPETITION.

PHILADELPHIA RECORD.

Miss Suzanne Keener, soprano of the Metropolitan Opera Company, was the vocal soloist, AND SHE SCORED AN IMMEDIATE TRIUMPH IN HER FIRST NUMBER, the aria "Ah Fors e Lui" from Verdi's Traviata. She negotiated the coloratura passages of the difficult aria with FINE SKILL, but perhaps the most pleasing feature of her singing was the RARE QUALITY OF HER VOICE. Added to the purity of tone were an engaging presence, and the ability to act, and in both dramatic and lyric songs SHE PUT HER SOUL INTO THE MUSIC.

BROOKLYN DAILY EAGLE.

Suzanne Keener is a born actress, a requisite highly needed in operatic or any kind of concert work. Her voice possesses a WARMTH and FINE RANGE and is quite FLEXIBLE. HER HIGH NOTES WERE TAKEN WITH AN EASE THAT LEFT ONE THE IMPRESSION THAT SHE COULD KEEP RIGHT ON GOING. The charm of her voice was particularly brought to the fore in the aria "Ah Fors e Lui" by Verdi. In the "Night Wind," which was charmingly rendered, one could actually hear the wind whistling through the pines.

ATLANTIC CITY GAZETTE.

Suzanne Keener, the young coloratura soprano of the Metropolitan Opera Company, SCORED A DECIDED SUCCESS. She sang the aria "Ah Fors e Lui" from Verdi's Traviata with SURPRISING FLEXIBILITY. HER VOICE IS EXCEPTIONALLY PURE AND SWEET. The difficult runs were delivered with REMARKABLE FACILITY and BRILLIANCE. Great things are expected from this young soprano who adds to HER BEAUTIFUL VOICE a STAGE PERSONALITY SUPERLATIVELY CHARMING. Other small numbers were delightfully rendered. The duet from Mozart's "Don Giovanni," sung by Miss Keener and Mr. Thomas, BROUGHT DOWN THE HOUSE.

VENTNOR NEWS, ATLANTIC CITY.

As a coloratura soprano, Miss Keener is one of the BEST. She already has acquired a dexterity in managing her voice in such a manner that her runs and trills were well done, while her INTONATION WAS A PLEASURE TO HEAR. HER RANGE IS LARGE AND HER TONES BRIGHT AND PURE.

NEW WILMINGTON GLOBE.

Miss Keener is possessed of a coloratura soprano voice of EXCELLENT FLEXIBILITY and range; her tones are always BRIGHT and FRESH, and she possesses MORE VARIED RESOURCES than is common to the type. Her personality is animated and interesting.

PITTSBURGH CHRONICLE TELEGRAPH.

Miss Keener's voice is one of UNUSUAL TIMBRE, FLEXIBLE and GRACEFUL IN STYLE and COLOR. Miss Keener's coloratura technic is HIGHLY DEVELOPED, especially in the higher register. The lower portion of her voice is RICH and WARM.

PITTSBURGH SUN.

Miss Keener has potentially the GREATEST COLORATURA soprano voice HEARD HERE IN YEARS. It is FLEXIBLE. It has COLOR. IT IS AN ALMOST INCREDIBLY AGILE THING. As far as can be seen from the reviewer's chair, SHE HAS ALL THE REQUISITES OF BECOMING AMERICA'S FOREMOST COLORATURA SOPRANO. It must be remarked that she is primarily a highly individualistic person, and that she has that quick feeling for and intuitive grasp of things that we commonly refer to as GENIUS. In addition to which she has this VOICE OF QUITE EXTRAORDINARY POSSIBILITIES, together with an already HIGHLY DEVELOPED TECHNICAL CONTROL OF IT. She has all the characteristics of a future PHENOMENALLY GREAT SINGER. SHE IS NOT ONE WHO IS HEARD AND EASILY FORGOTTEN. SHE IS OF THE ELECT.

PITTSBURGH POST.

**Management: R. E. Johnston, Associates: L. G. Breid and Paul Longone, 1451 Broadway, New York**

N. B.—Miss Suzanne Keener comes from the studio of Mme. Valeri, 381 West End Ave., New York. Mme. Valeri will teach, this coming summer, exclusively at the American Conservatory of Music, 300 S. Wabash Ave., Chicago, Ill.



## MUCK PRAISED FOR INTERESTING PROGRAMS IN AMSTERDAM

## A New Violin Prodigy

Amsterdam, March 15.—During the absence of Mengelberg in America, Dr. Carl Muck is continuing to give Amsterdam his series of interesting concerts. While the backbone of these programs is classical, as usual, there have been notable performances of Strauss' Domestic Symphony—a work rarely heard here; Rimsky-Korsakoff's Scheherazade (of which Muck conducted the first performance anywhere at Petrograd in 1890), Bruckner's ninth symphony, and, in a program of French works, Florent Schmitt's Tragedie de Salomé. For the first time in Holland, too, we heard the big fugue of Beethoven (op. 133) originally written for string quartet and transcribed for orchestra

by Weingartner. Notwithstanding its enormous difficulty, this work was magnificently played by Mr. Mengelberg's men.

## A NEW VIOLIN PRODIGY.

Ever ready, it seems, to applaud violinistic prodigies (Stefan Partos and Erna Rubinstein were made famous here), Amsterdam responded readily to the attainments of a young Russian boy, Tossi Spiwakowsky. A youth of not more than sixteen years, he already has the ease and brilliance of the virtuoso. If he develops as he promises, he surely will rank among the great artists some day.

K. S.

## South Atlantic District N. F. M. C. Issues Directory

The South Atlantic District of the National Federation of Music Clubs has issued a directory which is very complete in its information of the Federation activities in that district, of which Nan B. Stephens is the efficient president. Miss Stephens, in the foreword, tells briefly of its aims and accomplishments. It was formed at Peterborough, July, 1919, during the biennial convention at the home of the late Edward MacDowell. The first district convention was held in Atlanta, Ga., March, 1921; the second at Miami, Fla., March, 1922; the third at Savannah, Ga., March 16-18, 1923.

The South Atlantic District will have the honor of entertaining the biennial convention in Asheville, N. C., June 9-17, 1923, and is making elaborate plans for that week.

Many ideas which have been approved nationally had their origin in the South Atlantic District. Among them were the appointment of a district chairman of junior clubs, the idea of a co-operatively managed symphony orchestra, a district page in a leading newspaper where all federation news would have wide circulation, and the publishing of a district directory.

The list of clubs has grown from sixteen to one hundred and sixty in less than four years. Space is devoted to each of them, their officers, organization, history, aims and other information being given. The directory also contains notes on interesting musical personalities of the district; a story of the remarkable Stone Mountain near Atlanta and the plans for building an auditorium and memorial there; a letter to the junior department from Addye Yeagain Hall, national chairman; pictures of the South Atlantic District officers and of others musically important.

Evelyn Jackson, district chairman of junior clubs, has done some notable work. Four years ago, when Miss Jackson was appointed to the State chairmanship, there was only one federated junior music club in the State. By the time she was appointed to the district chairmanship, three years ago, there were seven federated clubs in Georgia, eleven in Florida, three in North Carolina and one in South Carolina. Today the South Atlantic District has ninety of

the four hundred junior clubs of America—almost one-fourth. Georgia stands as the banner State, with thirty clubs; Florida has twenty-eight, North Carolina twenty-five and South Carolina seven.

The directory is dedicated by Miss Stephens to the president of the N. F. M. C., Mrs. John F. Lyons, of Fort Worth, Texas; to her four State presidents, Norma A. Wills (Greensboro, N. C.), Grace H. Vaissiere (Rome, Ga.), Cora Cox Lucas (Columbia, S. C.) and Bertha Foster (Miami, Fla.), and to Evelyn R. Jackson, of Atlanta, Ga., district chairman of junior clubs.

## De Horvath Pupils in Recital

Helen Monroe, pupil of Cecile de Horvath, appeared in recital in Chicago on the evening of April 20, at the Welte-Mignon Studios of the Baldwin Piano Company. Her program included a Mozart sonata, a group of Chopin and numbers by Gluck-Sgambati, Schubert-Liszt, Gluck-Brahms, Moszkowski and Cyril Scott.

Amy Degerman, also a pupil of Mme. de Horvath, has given two recitals before the Rogers Park Woman's Club and a recital in the Gold Room of the Congress Hotel. On March 22 she had splendid success in her recital before the Birchwood Musical Club. April 20 she played for radio.

Mme. de Horvath recently returned from a highly successful tour of Pennsylvania, Kansas, Oklahoma and Arkansas.

## Macbeth Cheered at St. Paul

St. Paul, Minn., March 10.—A huge audience cheered Florence Macbeth, of the Chicago Civic Opera Company, when she stepped out on the stage of the St. Paul Auditorium for the opening number of the recital which she was giving for the benefit of the Soldiers' Memorial being erected by the D. A. R. in Ramsey County, St. Paul, Minn., last Monday night.

Always a favorite in her home State, it seemed as if the little prima donna would have to sing all night in order to satisfy her hearers. Song after song was encored, her beautiful singing and charming manner giving unqualified pleasure. Her coloratura arias were a delight to the most

fastidious listener, but it was the old home songs which touched every heart to the depths.

And if Miss Macbeth outshone herself, no less did her talented accompanist, George Roberts, whose numbers and support lent much to one of the most enjoyable recitals of a long season of music. S. D.

## Alexander Lambert's Pupils in Recital

The concert given by eight pupils of Alexander Lambert at Steinway Hall, Wednesday evening, April 11, was professional in atmosphere. These girls, ranging in ages from thirteen to nineteen possibly, all played with the greatest poise and their performance would have done credit to many a more experienced concert pianist. In fact, several of them had appeared in public recital in New York and with symphony orchestras. Margot Rojas opened the program with a Chopin prelude and Sternberg's etude de concert, rendered with precision and brilliancy. Mendelssohn's Sere-nade and Allegro Gioioso, for piano and orchestra, was admirably played by Winifred Beaver, with Mr. Lambert playing the orchestra part on a second piano. Repose, fluent technic and good tone were evidenced. Vera Brodsky and Hannah Lefkowitz, two of the youngest pupils, did some splendid ensemble work in Saint-Saëns' Danse Macabre for two pianos. Their feeling for rhythm was marked and they attained excellent climaxes. Scriabin's nocturne for the left hand alone and Moszkowski's Etincelles were Sara Alter's numbers. The latter number was given with a delightfully crisp staccato and a sparkling tone. Vera Brodsky was heard in a beautiful rendition of Saint-Saëns' G minor concerto for piano and orchestra. The direct power, volume produced without apparent effort and without forcing, was noticeable.

In fact, this applied to all of the soloists. Musia Modelevska offered a Chopin etude and a Brahms rhapsody with excellent technic and good tonal coloring. A Chopin nocturne and Liszt's La Campanella were given by Hannah Lefkowitz. The nocturne revealed imagination and temperament, while the Campanella was brilliantly executed. Henselt's concerto for piano and orchestra (third movement) served to display the excellent technic, style and beautiful tone of Julia Glass. Nadia Reisenberg interpreted Paderewski's Polish fantasia for piano and orchestra with spirit, elasticity of rhythm, varied dynamics and marked contrasts. Miss Glass and Miss Reisenberg have already won the approval of the critics and public at New York appearances. Besides their adequate technical resources and sound musicianship, they have commendable stage presence. Mr. Lambert played all the orchestra parts of the concertos.

A large audience received all of the soloists enthusiastically.

## Vera Curtis Returns to Greensburg

Vera Curtis sang the soprano part in the performance of the Verdi Requiem given by the Mendelssohn Choir of Greensburg, Pa., Bertram Webber conductor, Thursday, April 5. This marked Miss Curtis' third appearance with this organization, as she had previously sung there in The Messiah and The Creation.



# EARLE LAROS

EARLE LAROS, Pianist of Orchestral and Ampico Fame, Holds Audience for Many Extra Numbers at Close of Aeolian Recital.

**Tribune**—Of technique Mr. Laros had plenty --- Hearers were lavish in applause.

**Telegraph**—Among Mr. Laros' several qualities is an ability to vest familiar passages with new and individual meaning.

**Herald**—Mr. Laros showed much earnest endeavor and feeling.

**Times**—Warmth of tone in playing.

KNABE PIANO

AMPICO RECORDINGS

Management: SHERMAN K. SMITH, 25 West 86th Street, New York City



## SUCCESS ASSURED FOR NINON ROMAINE

Character and Sensitiveness Mark Pianist's Playing—First  
Tour Managed by Drake

A name long familiar to concert audiences in Germany, Russia and Europe generally, Ninon Romaine, recently has been brought to American notice in no mistakable fashion, and during the coming season, there is every indication, it will figure with prominence. Mme. Romaine is a notable addition to the list of pianists and she is under exclusive

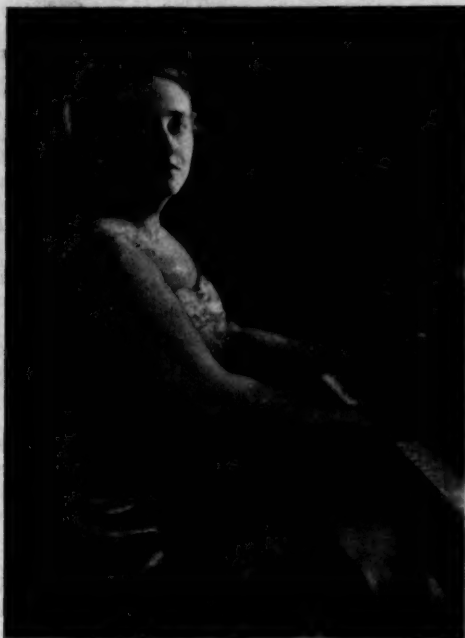


Photo by Apeda.

NINON ROMAINE

contract with Charles N. Drake. From time to time in the last few years, one European visitor or another has brought reports of the performances by this striking young woman and expressed surprise that we had not had an opportunity to hear her. These advance heralds gave rise to thoroughly interesting rumors about "the second Carreño," but there was no effort at exploitation on the part of the artist, nor any assurance that she contemplated a professional visit to this country; consequently her actual arrival here a few months ago was barely known outside of professional circles. It has since developed that Mme. Romaine came more in the person of a tourist than an artist, but her identity did not long remain hidden in New York, and she was urged to make several appearances and subsequently prevailed upon to announce a tour for 1923-24.

In the dozen or more concerts that virtually were thrust upon her this winter, it was promptly discovered why she so deeply impressed Europe's art world and also why we had heard so little about her on this side of the water. For the first, she radiates an inspired musical sensitiveness that seems to charge the air with singular significance, and on the second score, a thoughtful observer quickly realizes that she plays for the music, not for glorification. There is much of the spirit of the painter—the creator—in her attitude; she seeks and imparts expression with the unmistakably genuine absorption of one deep in her work, accomplishing it with a sure but quiet master's touch. One can sense her fine reluctance to personal advertisement and understand why her work has remained in a way almost "exclusive."

Mme. Romaine sailed for Europe on April 14 on the S.S. George Washington. She will be heard in three London concerts, one of which probably will be with orchestra. Other appearances will be made in Paris and Brussels, and during July, Mme. Romaine will be a guest at the Siamese Embassy in Rome. The occasion will be the visit of Prince Pridi and a royal party from Siam. While in the Italian capital Mme. Romaine will present a letter of introduction to the Pope which she carries from the Archbishop of Toledo. Among the trips by aeroplane which she will take are from London to Paris and from Paris to Amsterdam.

Although an American by birth, Mme. Romaine made her career in Europe, where she has lived since she was a child; her recent visit of several months here was the first in a number of years. She will return late in October to begin a lengthy tour. B. G.

### Florence Macbeth Sponsors Mankato Girl

Mankato, Minn., is fostering another luminary in the world of art, Harriet Pugh, a little cripple girl, whose writing of *There's a Nest in My Heart for You* is so excellent that Florence Macbeth, prima donna of the Chicago Opera, another Mankatoite, has had it set to music with the intention of giving it a place on her programs.

### John Charles Thomas More Than Makes Good

When engaging John Charles Thomas at the beginning of the season, R. E. Johnston promised him forty appearances. Mr. Thomas' recent appearance at Symphony Hall, Boston, brought his total thus far to sixty-four concerts. A splendid record to be achieved by an artist in his debut year.

### Mme. Jocelyn Horne Talks on Diction

One of the most vital questions of the day in connection with singing is that of diction. Vocalists are devoting more and more attention to the words, and realizing that the music is not of sole importance. Mme. Jocelyn Horne is giving a series of three illustrated talks on diction, in speech and singing. Two were given at the Gamut Club on April

11 and 18, and she will be heard in the third on May 9. Realizing the difficulty that many singers have in making themselves understood, Mme. Horne cleared up many of the common mistakes and showed how proper placing of the vowels and consonants not only makes the words intelligible, but also produces the correct tone. After comprehensive explanations of the various sounds and combinations, phrases often considered difficult were analyzed and it was interesting to see how they could be easily overcome with a little intelligent thought. Good diction is one of the most valuable assets either in speaking or singing, and Mme. Horne has many excellent points to offer on the subject.

### High Praise for Marjorie Squires

"Miss Squires was especially well chosen for last night's audience, because it was fitting that Missouri's musical persons should see exemplified the type of musician this country is striving to produce—and producing." Such was the paragraph that appeared in the Kansas City Times after Marjorie Squires, the contralto, had appeared in that city as soloist with the Kansas City Little Symphony Orchestra.

### Schumann Heink Still Busy

Ernestine Schumann Heink is singing concerts this month in the States of Texas, Kansas, Missouri, Nebraska, Iowa, Illinois and Pennsylvania. Among the largest cities in which she will appear are Houston, San Antonio, Dallas, Omaha, Chicago (recital on April 22) and Pittsburgh.

### Musicales at Regneas Studio

Sunday afternoon, April 15, one of the season's most delightful informal receptions and musicales took place at the studio of the eminent vocal instructor, Joseph Regneas, when he and Mrs. Regneas (well remembered as Sara Anderson) entertained a large and representative gathering in honor of Mrs. Edward MacDowell. American creative and interpretive artists were well represented, and the assembled guests took pleasure in meeting Fay Foster, Gena Branscombe, Henry Holden Huss, Francis Moore, William H. Humiston and others. The delightful musical program opened with an instrumental number rendered by the Sittig Trio, whose appearance deepened the conviction that they are numbered with the best. The exquisite voice of Louise Hubbard, soprano, aroused enthusiasm in several songs.

A delightful and unique feature of the afternoon was the rendering by Mme. Regneas of three of MacDowell's best songs, the accompaniments of which had been especially arranged for the occasion for piano, violin and violoncello, by William H. Humiston. Mrs. MacDowell had expressed the opinion that these songs, *Mein liebeschen*, *Oben Wo Die Sterne Gluehen*, and *Du Liebste Mich Nicht*, would lend themselves well to such adaptation, and as a surprise to her, the songs were so arranged, and beautifully rendered by Mme. Regneas, accompanied by Marguerite Sittig, Edgar Sittig and Irene Gruenberg; the last named also played accompaniments for Mme. Hubbard. Marguerite Sittig, in solo numbers for violin, concluded the program amid plaudits and expressions of delight.

## Sascha JACOBINOFF Violinist



".....no wonder that the audience recalled him  
times out of number."—*Christian Science Monitor*.

Direction of Catharine A. Bamman, 53 West 39th Street, New York City

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NEW YORK THURSDAY, APRIL 26, 1923 No. 2246

A man isn't old until he begins to believe the critics when they say that none of the contemporary singers or composers are as good as those of other days.

There are four methods of rapid communication—the wireless, the telegraph, the telephone and telling a friend the real reason why Farrar is divorcing Tellegen.

An expert restaurateur announces that there are 145 ways of preparing spaghetti. There are, however, only two known ways of eating it, the quiet way and the symphonic way.

Mayor Curley, of Boston, in his speech at the Chickering Centennial celebration there last Saturday, alluded to the celebrated composer of the Hungarian rhapsodies, as Lisztman. Nevertheless, Mayor Curley is an excellent mayor of Boston.

Marianne Hirschmann-Steinberger is a young Viennese artist with an imaginative trend of mind. Her series of musical etchings, three of which are reproduced in this number of the MUSICAL COURIER, are decidedly original and of quite unusual beauty in design and handling.

On another page of this issue there is an interesting sketch of Arthur J. Hubbard, the veteran Boston voice teacher, who is this year to celebrate his thirtieth anniversary in the profession. Mr. Hubbard, hale and hearty, is pursuing his work as vigorously as ever and has a long and honorable list of artists of the first rank whom he has prepared for the profession, the best known among them being perhaps the two Hackett brothers, Charles and Arthur. The MUSICAL COURIER wishes him good health and a long continuation of his valuable cultural work.

Berlin is going to have a Vienna (!) Music Week in June. The principal works will be Schoenberg's Gurrelieder (published by the Universal Edition) and Mahler's eighth symphony (published by the Universal Edition). Besides these there will be performances of the Zemlinsky Lyrische Symphonie (published by the Universal Edition) and orchestral songs by Franz Schreker (published by the Universal Edition) as well as the first performance in Berlin of a passacaglia by Anton von Webern (published by the Universal Edition), a pupil of Schoenberg. Yes, Berlin is to have a "Vienna" week, and in the meantime Beethoven, Schubert, Brahms and Johann Strauss will continue to slumber quietly on in the Central Cemetery of the beautiful old Kaiserstadt

on the Danube, while the merry melodies of Franz Lehar, Leo Fall, Oscar Strauss, et al, will keep on echoing through the air. "Vienna Week" indeed!

So that no mistake is made now or hereafter, let it be stated authoritatively that the men who were pioneer fighters for the cause of Wagner in America were Theodore Thomas, Leopold Damrosch, Henry T. Finck, James G. Huneker, Otto Floersheim, and Marc A. Blumenberg, the last three of the MUSICAL COURIER.

Why do even strong men wear such a look of sorrow in New York this week, and why has desolation fallen here upon office, shop, factory, bank, school, hotel lobby, street and avenue, pressroom, park, and restaurant? You don't know why? Grand opera at the Metropolitan closed its doors for the season last Saturday evening. Only baseball, horse racing, tennis, golf, and open air prize fighting will help to tide the average citizen of New York over his summer of sadness and his sense of deep personal loss.

Along in the springtime all of us are entitled to guesses as to what the Metropolitan repertory will offer in the next fall season. H. T. P. of the Boston Transcript has heard of several things that we had not. But, as Mr. Gatti promises his usual announcement before he leaves for Italy, on May 10, we will wait in patience for the official news, only venturing to say that we have a small amount of hard cash to back our assertion that Fedora will be among the season's offerings and that the cast will be headed by Marie Jeritza, Giovanni Martinelli and Antonio Scotti.

The MacDowell Colony fund is gradually piling up, though not with the speed which its many friends would like to see. An especially interesting contribution came from the Junior MacDowell Club of Roselle and Roselle Park, N. J. The young folks, sixteen to eighteen years old, played a program of twenty-three of MacDowell's piano compositions at a benefit recital specially organized to help the Colony Fund. Ethel Glenn Hier organized the concert and Ruth Deputy, contralto, graciously contributed a group of songs. A substantial sum was realized which is credited to the club in another column of this issue. The young folks set a splendid example to other clubs made up of boys and girls of that age—one that it is hoped will be followed.

Burlington, Vt., has an excellent symphony orchestra, according to competent critical authority, and its leader, Joseph F. Lechnyr, is developing it to first class proportions, both in point of numbers and in artistic achievement. At the January 28 concert of the organization there were excerpts from the Pathétique symphony by Tschaiakowsky and works by Massenet, Ipolitov-Ivanov, etc. At the April 15 concert the program embraced compositions by Verdi, Mendelssohn (Italian symphony), Gluck, Bizet, Tschaiakowsky, and Sibelius (Finlandia) and the soloist was concertmaster Harold A. Hazlett, who played the Mendelssohn violin concerto. Strikingly large audiences turned out for both concerts and manifested unusual enthusiasm. The press, public, and business organizations of Burlington are solidly behind their orchestra and with such civic encouragement and impetus the enterprise should flourish finely. It must never be forgotten that Meiningen, a tiny city in Germany, for many years had the best orchestra in Europe, which went on tour and stood winning comparison with the great symphonic bodies of Berlin, Vienna, London and Paris.

## AMERICAN MUSIC?

Iarecki's string quartet, published last fall by the Society for the Publication of American Music, has recently been played in the composer's native country. The press reports are illuminative. The Rzeczypospolita (Warsaw) says: "The frequent flashes of national feeling lend, in my eyes, a still greater value to the work. Without exaggeration we may say that our musical literature has received in this composition a heritage that is precious not only because of his Polish name but because of the Polish content of the work. In this spirit it was received by the audience. The second movement was liked immensely, moving by its dreamy, genuinely Slavic character."

The Slowo Polskie (Lemberg) says: "In spite of a spiritual relation to contemporary French music he preserves always his Polish individuality."

The work should now be rapturously welcomed in America, as we Americans are so slavishly devoted to everything that is thoroughly foreign!

## THE BEST OF NEWS!

It is the best of news that comes from the National Federation of Music Clubs with regard to the prize awards in this year's competitions. Only three out of ten classes of prizes offered for musical compositions by American composers have been awarded.

Only three out of ten! That is surely the best of news. Are we, indeed, coming at last to a period of discrimination in our mad rush to make America musical? It certainly looks as if the Federation were giving us a jog in the right direction.

Good news, indeed! For untold years we have had prize upon prize presented by well-meaning enthusiasts and, no doubt, equally well-meaning juries, so anxious to make some kind of an award that they would give the prize to the "best," however worthless that "best" might be.

Nothing has led to greater discouragement than this habit we have fallen into of giving something for nothing. Hell, so it is said, is paved with good intentions. A good portion of it must be paved with American prize-winning composition.

What utter futile waste it has been, all this prize giving! The real composer needs no prize offer to induce him to set his thoughts on paper. Those who would like to be real composers but lack the talent or the technic or both, would also be likely to write on and on, prize or no prize.

But the prize results always in giving undue prominence to our unworthiness. Whether the winning compositions were written merely with the hope of bringing home the bacon, or were written because the composers believed in themselves and thought that they really had something worth while to say, matters not at all. Their works were mostly worthless, and, under ordinary circumstances, would have been unheard-of except, perhaps, in a narrow local circle.

Instead of which they were crowned with good gold coin and the name of the crownee broadcasted per A. P. to the four corners of this "square" little earth of ours. Then people listened to the first (and last) performance of the prize work, and wondered how on earth it could have taken any sort of prize, and who on earth the judges could have been, and what sort of works the losers were, if the winner was so bad. But a new order of merit is dawning. Compositions, to win prizes, must have real value. The Federation competition was selective. The winners were Carl Venth, Irene Berge and Joseph J. McGrath. We congratulate them!

Who the losers were we do not know, but we congratulate them also. For they have had the best lesson that can come to a composer: the lesson of rejection. However well they may have done, they will do better next time. Probably when each one of them looks over his own losing work in the privacy of his own mind he will understand perfectly why it was not awarded a prize.

Let those losers compare their lot with the lot of the host of past winners, who were raised to the seventh heaven of hope only to be cast down into the valley of despair by the world's failure to confirm the award of the judges. This writer actually knows of disappointed, disgruntled old men and women whose lives have been practically ruined by some such award; not, indeed, always a prize award, but an early success, an early promise of some sort, that failed to materialize, and left them thinking and thinking, brooding and brooding, unable to accept their fate or even believe in it.

Few people have the force of character to turn quietly and steadfastly to other things. Few people have the honesty to look themselves squarely in the face and acknowledge that for once Lady Luck set the crown on the wrong head and then snatched it off again and wandered heedlessly on her devastating way.

It is to be hoped that the example of the Federation will be followed by other prize givers, that the standard set by the Federation will become a national standard, that no work may hope to get a prize in any competition but a work that is not only technically perfect but truly inspired, not the best of a bad lot but the equal of the public's favorites.



## VARIATIONETTES

By the Editor-in-Chief

In speaking of different kinds of readers, the Literary Review of the Evening Post (April 14) puts neatly what could be applied with equal truth to musical persons: "Among all readers is a proportion who like all novelty because it is novel and another proportion who dislike all novelty because it is new. These will always differ because temperamentally antithetical and will never be right except by accident, since their judgment is warped in the plank."

Leo Feist, the wittiest of the music publishers, tells this one about three New York men discussing their radios:

A.—"I got Texas last night."  
B.—"That's nothing, I got San Francisco."  
C.—"Huh! I leaned out of the window with my ear horn and I got Chili."

Remember that if you as a serious musician are caught listening to a piece of jazz you like, you are expected to say: "I was just studying the bizarre harmonic coloring and the rhythmic design. Popular music has become quite polyphonic, too, of recent years."

A librettist complains that the themes for comic operas are getting scarcer and scarcer. Why not set some of the European ultimatums to music?

It remains for the superstitious to say that Verdi died because he exhumed ancient Egyptian ritual music for his Aida and that Caruso passed away because he sang the role of Radames.

Which cynical person said that whenever a new orchestra is started in this city, "Cherchez la femme?"

Hearing Tristan recently we were struck anew with the tedious length of King Mark's philosophical oration after he discovers the faithlessness of Tristan. His Majesty's harangue always makes us leave our seat. Whatever struck Wagner to write that interminable scene? It is a musical anticlimax and it is the worst kind of playwrighting. What sort of man is this Mark to stand lecturing before his courtiers after he has beheld the situation which, even if not visualized by the auditors, must be imagined by them as existing? Small wonder that Melot finally grows impatient and suddenly sticks Tristan in the midriff. If he didn't there is no telling how long the royal babler would go on unchecked.

"Light Wines in August," says a headline. No, it is only a play, to open here at that time.

We shall request Sir Arthur Conan Doyle to commune with the spirit of Mozart and ask him whether he really thinks that only two or three of the vocalists of today are able to sing his works, as the critics would have us believe.

It has been estimated that for one cent you can hear Parsifal in Germany. With the Germans throwing away their money in that fashion, no wonder they can't pay the French reparations?

ABOARD THE TWENTIETH CENTURY LIMITED  
April 14, 1923.

Dear Variationettes:

While passing through Chicago this morning I dropped in to see Devries who gave me copies of your issues of the 5th and 12th, both of which I could not have received before my departure from Los Angeles. In one of these I see you quote me as having read fifty (50) librettos each year for ten years past. If memory serves me right I wrote you that during the past ten years I had read some fifty (50) librettos. If I had read fifty (50) each year in that period I am afraid I would not be on this mundane sphere to tell this, or at best I would be in a padded cell.

I am on my way to New York to take up writing the score for D. W. Griffith's forthcoming production.

With best wishes,

Yours sincerely,

J. C. BREIL.

Lawrence Gilman holds that, with many musicians, regarding critical praise, "the less deserved, the more welcome." He also told us a charming anecdote about a certain person who was "the only man alive who could strut sitting down."

All the valuable music criticism does not come from New York, Boston, Chicago, Philadelphia, and San Francisco. Nor from Minneapolis, Cleveland, Detroit, St. Louis, Cincinnati, Kansas City, Los Angeles, and New Orleans. Some of it comes from

Niagara Falls, N. Y., where a gentleman named F. Austin Lidbury writes for the Niagara Falls Gazette. We have just read a number of his recent articles and we were deeply interested in his versatility, broad-mindedness, and courage. Best of all, he writes in a style free from the usual terminology and technicalities employed by most critics, and in consequence he stands a chance of having his stuff read by the man in the street and his brothers in the office. Criticism written for persons who are able to do their own criticizing has no constructive value.

"Dancing marathons" are to be restricted by law. The best way to restrict, or, better still, to abolish them, is for the daily newspapers not to give them any publicity, free or otherwise.

"The growth of cynicism," says the Evening Telegram, "may be due to the fact that the Follies never are as naughty as they're advertised to be."

Those critics who keep saying that there are too many concerts in New York never tell us just how many there ought to be.

At any rate, the young composer who called at this desk a few moments ago said that there are two kinds of critics—attaboy and atavistic.

In politics the opposition usually comes from the radicals; in music, from the conservatives.

Prima donna press agents are losing a great chance to let those ladies wear some of the Russian crown jewels. Up to date about 567,489,234 Russian crown jewels have been brought to this country and what more plausible than that some of them might fall into the possession of the prosperous songbirds?

Now that Max Oser and Mathilde McCormick are wed, our next great source of anxiety is whether Pola Negri will become the bride of Charley Chaplin. It seems we never are to be allowed to regain our peace of mind.

Our other deep secret fear and inner worry is that we cannot figure out what music is going to do when its few remaining self appointed guardians fade out of the picture.

Paderewski is to tour again here next season. We always predicted that pianism would be more profitable for him than premiering.

"Aunt, dear, may I present Mr. Paterson? Mr. Paterson was born in the Canary Islands."  
"I am glad to meet you, Mr. Paterson. Perhaps you will sing for us?"—*London Musical Mirror*.

Also from the London Musical Mirror: "The Viennese operetta, which is once again slowly and insidiously capturing the London musical comedy market," etc. Why "insidiously?" Why not "melodiously?"

If you go through the Coue "Day by day" formula every night or morning, or both, it must be rather dreary work. Should you like it made brighter and easier get Gustave L. Becker's Day by Day, which is the Coue slogan made into a song, the text repeated twenty times with variations of melody and harmony. The effect is something like doing Walter Camp's Daily Dozen exercises to phonograph accompaniment. Becker's Day by Day is published by himself and may be had at his studio, Steinway Hall, 109 East Fourteenth street, New York.

The Evening Telegram proposes a plan which should be especially suggestive to musicians: "A good way to get a million dollars is to save \$10 a month for 8,333 years."

Strangely enough no opera composer has created more chaste and virginal characters than Wagner. Look at Parsifal, Lohengrin, Senta, Elsa, Elizabeth, and the members of the Parsifal Y. M. G. A.—Young Men's Grail Association.

Adele M. Ballard, of Seattle, contributes the attached, entitled "Sally in Our Alley":

From time immemorial a sweet young English girl named Sally has lived in our alley and well beloved has she been

by every Britisher, who has sung her praises con amore. How a modern got her and what he did to her was told the other night by the London String Quartet. It was almost past believing—and she one of their own sib, as it were, which made it the more heinous!

Sally came in modestly and with downcast eyes for an encore and was introduced to the audience. Some of those present failed to catch her name and for the next fifteen minutes their faces registered a foginess that would have done credit to London itself. No sooner did she make her courtesy than all four of the Londoners pounced upon her and proceeded to break every bone in the girl's body and black both her pretty eyes with dissonances.

First round: The cellist, who wields a wicked bow, gave her a smack that sent her spinning to the viola, who tossed her blithely to the first violin and he, in turn, to the second. Sally retired groggy but game.

Second round: After they rushed her into the center again, smoothed her pinafore down nicely, and every one thought the shindy was over, before one could say Jack Robinson they had sent her ricocheting along the cobbles, head over heels, from pillar to post, until every toe in the audience was curling under with excitement over what was being done to our girl Sally, who had always been one of the reticent sort and good to her mother. A half-rest followed and then came the—

Third round: The Quartet took turns in tossing her up, blanket fashion, and finally she struck the top of the fire-escape and came bumpety-bump down the whole-tone scale—adding much color here and there during the process, as you may well believe. Then before she could escape her bedevilers they wove the darling old melody about her treble clef, pulled up her goloshes on her base clef and were off again, furioso. They played Rugby with her. They hockeyed her up and down that alley, capriccioso, ad libitum and da capo. Never before was simple-hearted maiden treated to such riotous variations as was Sally in our Alley.

When the Londoners finally polished her off with a grand flourish her neat little features were so confused and out of scale that her own father would scarcely have recognized her. And that is a pale description of what a modernist, aided and abetted by the London String Quartet did to dear old Sally. We ask you—was it cricket?

Stage fright—many an operatic singer without her makeup.

Timely questions and answers at a modernist musical conservatory:

Q.—Who was Weber?  
A.—Partner of Lew Fields.  
Q.—What is melody?  
A.—Schönberg's Pierrot Lunaire.  
Q.—Describe the sonata form.  
A.—Why?  
Q.—Mention five great arias.  
A.—No arias are great.  
Q.—What is an oratorio?  
A.—When a country calls a halt on its debts.  
Q.—When did Brahms die?  
A.—Not soon enough.  
Q.—Give an example of perfect harmony.  
A.—The quarrel of the Jews in Strauss' Salome.  
Q.—For what was Bach famous?  
A.—Having children.  
Q.—Describe Mendelssohn's most pronounced quality.

A.—He had a beard that grew out of his collar.  
Q.—How did Mozart treat opera?  
A.—Abominably.  
Q.—Which are your favorite classical composers?  
A.—Satie, Casella, Scriabine, Schönberg, Milhaud.

Q.—What is meant by the Romantic movement?  
A.—The fox trot.  
Q.—What did Liszt do best?  
A.—Make love.  
Q.—What is dissonance?  
A.—Beautiful.  
Q.—Name the greatest pianist.  
A.—The pianola.  
Q.—What is required to make a success as an opera singer?

A.—Press stories.  
Q.—What is form?  
A.—Jeritza's.  
Q.—Suggest two subjects for an opera.  
A.—The Chicago abbatoirs and the psychopathic ward at Bellevue.

Q.—Tell something about Gluck.  
A.—Ask Efreim Zimbalist.  
Q.—What musical device was used most frequently by Wagner?  
A.—Borrowing money and not repaying it.  
Q.—Who was Haydn?  
A.—Well, who was he?  
Q.—Name the most famous variations.  
A.—Liebling's.  
Q.—What is the greatest aid to musical inspiration?  
A.—Cocaine.

It is understood that when Götterdämmerung is given in Paris and Siegfried makes the Rhine jour-



ney, the French force him to deliver his spear and helmet before he starts.

In an article written for the April North American Review, Lawrence Gilman has this passage about the gentlemen who play thumbs-up and thumbs-down in the musical field:

In the course of one of those amusing public arguments about the Function of the Critic which occasionally break out in English newspapers, a shrewd and anonymous disputant remarked quite simply the other day, as if he were stating the merest platitude, that so far as critics are any good at all, they are artists themselves. It is delightful to imagine the probable effect of that staggering declaration upon the kind of mind that believes it to be the critic's supreme use and virtue to act as a kind of aesthetic vermin-killer, or to hold examinations of poets, painters, composers, dramatists and actors that come up before him, and give them just the right number of carefully graded marks, with a prize to the one who has done most "to advance the cause of wholesome American literature—or plays, or operas" (what, you wonder, would a "wholesome" opera be like?), or to "promote good citizenship." He must, they tell us, be "just," and "fair," and "judicial," and "balanced." He must be "constructive," say these enviably assured creatures. Where is the critic who has not been tearfully besought by some poet or composer or playwright to tell him *how* to rewrite his poem or recompose his symphony or rebuild his play? And how often has the disheartened critic taken the trouble to reply that one need not know how to prepare a ragout in order to be able to say that the dish is a failure.

It simply had to come. Vincent Lopez is out with a new foxtrot called Tut-Ankh-Amen, and our third deputy music reviewer wishes to know whether the piece should be referred to as a composition or a decomposition.

Nilly—"Why do you go to William Tell so many times?"

Willy—"I'm hoping some night Tell will miss the apple."

LEONARD LIEBLING.

### CHICAGO SYMPHONY ORCHESTRA'S THIRTY-SECOND SEASON

The Chicago Symphony Orchestra, Frederick Stock conductor, concluded its thirty-second season on Saturday evening, April 21, making the three thousand and thirtieth concert given under the auspices of the orchestral association. It has not been found expedient for this writer to compile all the works of American composers that have been produced during the thirty-two years of the organization, but recently, to be more exact, in the April 5 issue of the MUSICAL COURIER—a page advertisement appeared which contained food for thought for those who were led to believe that the Chicago Symphony Orchestra was not among the first orchestras, or perhaps the first orchestra, to give in its home series the most compositions by American composers. During the last eleven seasons (the present not included), Conductor Stock has presented to the patrons of the Chicago Symphony Orchestra's series of concerts in Orchestra Hall, one hundred and twenty-five works of forty-six American composers for a total of one hundred and fifty-nine listings on the programs for these, the principal concerts of the orchestra. As these concerts are given in pairs, the number of performances total three hundred and eighteen. This record has only to do with the orchestra's home symphony series and does not take into account the performances given on the road or in the popular, children's or university concerts.

Besides its regular home series, its popular children's and university series of concerts the Chicago Symphony Orchestra also appears in Milwaukee ten times during the season at regular concerts and plays twice a season for the children, making a total of twelve concerts there. The orchestra also gives four concerts in Aurora, Ill., three symphony concerts and one children's concert. Thus the Chicago Symphony Orchestra at home or near its base gives yearly one hundred and ten concerts. The children's concerts and the memory contests, though somewhat new, being given as they are now, were inaugurated by the Chicago Symphony Orchestra many years ago. If memory serves right, Stock experimented years ago with children's concerts at Ravinia, and to this day children's concerts are given on Thursday afternoons during the musical season at that lovely summer operatic home.

The Chicago Symphony Orchestra, which for years made long spring tours, no longer deems it advisable to accept engagements on the road. As heretofore, during the festival months the Chicago Symphony Orchestra journeys to several cities where the orchestra has been engaged for years, playing symphonic music and supplying accompaniment for choral works and soloists. In the last few years the Chicago Symphony Orchestra has reached a predominant place among the leading orchestras of the world. The orchestra has even been referred to by some writers as the first orchestra of the world—a claim neither

the Chicago Symphony Orchestra management nor Frederick Stock has made use of, and the exalted position the orchestra now occupies in the musical world is no doubt due to one man—Frederick Stock—who has trained his orchestra to that point of perfection that often defies criticism. Stock, a drill master par excellence, has also improved 100 per cent. since he became the conductor of the Chicago orchestra—an orchestra with which he has grown and which has grown with him and with which he is so closely associated with whoever says the Chicago Symphony Orchestra says Frederick Stock.

The Chicago Symphony Orchestra has also the good fortune of having as assistant conductor Eric Delamarter, a man of high ideals, a first class conductor, a fine composer and an all-around musician. During the season the orchestra was found in its best fettle after the third or fourth concert, as when the season opened with many new men in its roster, Stock had to bend his energy to make those new men understand his most minute idea, and that he succeeded in such a short time speaks volumes for the resources of Stock the conductor, whom Chicago respects and honors. The orchestra is also lucky in having many of its trustees interested in it, and then it has the good fortune to have for business manager and treasurer such a man as Frederick Wessels, who has had for many years a most able assistant in Henry E. Voegli. With such men as those above named, the machinery of the Chicago Symphony Orchestra works in unison, and the fraternity that exists between the musicians and their conductor as well as with the business management may be in a large measure responsible for the artistic as well as the financial success of the organization.

### THE POOR DOC!

Eleanor Everest Freer, head of the Opera in Our Language Foundation in Chicago, sent the MUSICAL COURIER the following letter:

April 2, 1923

May I add my protest to that of Harriet Lanier concerning the present use of the Juilliard fortune (Foundation) left to benefit the musical art of this country?

To benefit musical art one must, of necessity, turn to its creative worker, or there can be no music.

There is an unpardonable neglect in this field in our country, especially in the field of opera. We believe our two organizations are worthy of support, or the work would be discontinued. Every hour of my time for several years, all the energy and money obtainable, have been devoted to our cause, and yet six appeals to the Juilliard Musical Foundation have met with refusal, without comment or reason.

We have over seventy American operas on our list worthy of presentation. We have invaluable translations merely waiting to be heard (for the strange reason that our language is not in use in the only two subsidized opera companies in the United States!) Our organizations will have given nine "Chamber Opera" performances (four American operas and one foreign-in-English, and with success) in spite of limited funds and unlimited difficulties. Surely such efforts are worthy of support!

(signed) ELEANOR EVEREST FREER,  
(Mrs. Archibald Freer)  
National Chairman.

It may be that Dr. Noble is not administering and distributing the Juilliard Fund moneys in the ideal way. Probably Dr. Noble himself would be the first to admit that. But the question is, what is the ideal way? Mrs. Lanier, whose letter was published in these columns, feels one way about it. She has asked—and been refused—money for promoting foreign art. Her indignation is principally aroused by the fact that Dr. Noble won't give her enough money so that the Society of the Friends of Music can give Bach cantatas as they ought to be given.

On the other hand, Mrs. Freer wants the money to enable her to produce native art, American operas sung in the American speech.

Now if Dr. Noble should give Mrs. Freer some money and Mrs. Lanier none, what would Mrs. Lanier think of the good Doctor's administration? Even less than she does now. On the other hand, should he give Mrs. Lanier some money and Mrs. Freer none, what would Mrs. Freer think of him? The answer is the same. So Dr. Noble solves the problem by giving none to either of them. And our sympathy in this case is rather with the doctor, for doubtless there are an odd hundred other ladies with perfectly good causes who don't like him for exactly the same reason.

But the statement of Mrs. Freer which particularly interested us was this: "We have over seventy American operas on our list worthy of presentation." Mebbe, as the New Englanders say, and again, mebbe not! Who said they were worthy? Our idea is that the entire international repertory today hardly boasts seventy operas really "worthy of representation."

### SYMPHONY ON THE COAST

The annual summary of the season of the Los Angeles Philharmonic Orchestra shows some inter-

esting figures. The deficit in the four seasons which have been guaranteed by the public spirited William A. Clark, Jr., has reached the total sum of nearly \$800,000, divided as follows:

|           |           |
|-----------|-----------|
| 1919-1920 | \$189,000 |
| 1920-1921 | 178,000   |
| 1921-1922 | 225,000   |
| 1922-1923 | *200,000  |

\* Estimated.

On the other hand, the sale of season tickets has shown steady increase. The record for the popular series is as follows:

|           |          |
|-----------|----------|
| 1919-1920 | \$18,000 |
| 1920-1921 | 42,000   |
| 1921-1922 | 52,000   |
| 1922-1923 | 57,000   |

Ninety men are regularly engaged and ten more employed occasionally for special compositions. The orchestra gave fifty concerts in its own city during the season which ended April 21, and thirty-one in other California cities. The novelties presented were symphonic poem, Euphorion, Paolo Gallico; symphonic poem, Before the Dawn, Howard H. Hanson; symphonic poem, On the Ocean, Allard de Ridder.

The orchestra, under the direction of Walter Henry Rothwell, ever since its organization, has developed into one of the best in the country and no wonder, for it rehearses every morning from 9 to 11.30, except on concert days and Sundays.

One feature which attracts the best men to Los Angeles is the fact that Mr. Clark carries group insurance on the entire personnel, the amount varying according to the length of service of the individual, the premiums being all paid by Mr. Clark.

The management announces that more applications have been received from Southern Californian cities for concerts than could possibly be filled for next season; and here is a very interesting little paragraph that vividly illustrates the special conditions in Los Angeles: "Climate and prevalence of the family Ford creates a condition peculiar to Los Angeles. In pleasant weather the Sunday afternoon concerts are poorly attended. In rainy or unpleasant weather the attendance is large."

### RADIO FEES

Why should the radio broadcasting stations expect to make use of copyrighted compositions by members of the Society of Composers, Authors and Publishers without paying license fee for them? The motion picture theaters were able to see that, since they paid for their film there was just as much reason for paying for the music which illustrated and accompanied that film. Will the broadcasting stations want to send out nothing but non-copyrighted music—nothing up to date? (German bathing resorts had the same fight in the summer of 1910 with the German Society of Authors and Composers, but after one season of experiment with nothing but classics, they were glad to pay their fees and get back to something a little more modern.)

And without doubt the broadcasting causes a direct loss to the composer, especially in the sale of mechanical reproduction of his works. The radio fan argues, "If I can hear a performance of such and such a piece by merely putting the phones to my ears, why do I need to buy a talking machine record of it, which, in any case, will be worse than the radio performance?"

Composers and authors are paid little enough for their work, heaven knows; and we can see no reason why the radio companies should expect to give fine public performances of them for nothing.

### CINCINNATI SUMMER OPERA

Plans for summer opera in Cincinnati are announced and give promise of a season even superior to the seasons given in past years. Ralph Lyford remains the director as heretofore and has for his assistants Adolf Schmidt, second conductor and special conductor for the Saturday nights ballets; Alexander Puglia, stage manager, and Paul Bachele, ballet master. Among the artists engaged are Edith DeLys, Fanny Rezia, Henrietta Wakefield, Anita Klinova, Ludovico Tomarchio, Charles Milhau, Mario Valle, Joseph Royer, Italo Picchi and Natale Cervi.

The season will open June 24 with Gioconda, given for the first time by this company. Other operas which the company now stages for the first time are Tosca, Fedora and Traviata. In addition to these works the following will be given: Aida, Samson and Delilah, Manon, Rigoletto, Lucia, Tales of Hoffmann, Hansel and Gretel, Faust, Martha, Carmen, Romeo and Juliet, Cavalleria Rusticana, Trovatore, Lohengrin and Mefistofele. The season will last eight weeks with six performances each week.



## PAY THE CRITICS MORE

The attached letter has been received and is herewith recommended to the consideration of MUSICAL COURIER readers:

Metropolitan Opera Company,  
New York, April 19.

To the Editor of the MUSICAL COURIER:

It is planned to invite a number of the friends of the late Henry E. Krehbiel to subscribe to a fund with which to buy Krehbiel's available working library of books and music, and present these to the New York Public Library, where they will be known as "The Krehbiel Collection."

I ask if you wish to contribute to this fund, and if so, will you kindly send to the above address your check made out to the order of Edward Ziegler, Treasurer. The proceeds will be given to the widow to supplement the extremely meager estate left by this great critic.

The New York Public Library has signified its pleasure in anticipation of receiving this gift, and promises that the books will be suitably honored by a special book mark.

(Signed) EDWARD ZIEGLER.

The MUSICAL COURIER will be glad to send a check to Mr. Ziegler, and in doing so feels that this is the proper moment to speak a word in favor of higher pay for the music critics on the New York daily newspapers. Three of them (among whom were Krehbiel and Huneker, the best known of the entire group) died within recent months, and all of them were practically penniless. This is due to the fact that the salaries paid to music critics by the

dailies are nothing less than ridiculous, the sums ranging approximately from \$20 to \$75 per week. As music critics are specialists who often spend a lifetime in acquiring the knowledge necessary for their profession, it follows that either the newspaper proprietors are unaware of it, or else they do not consider such knowledge worth more than the paltry salaries it receives. It is hardly necessary, as a comparison, to mention the princely sums paid by those same proprietors to sporting writers and comic picture makers. These proportions are materially, intrinsically and ethically wrong and should be remedied immediately in regard to music critics. They are by training and inclination refined and proud men who dedicate themselves by choice to a profession which never could make them rich or even well to do. At least they should be paid a liberal living wage and be made to feel that after death has ended their labors, their families shall not be humiliated by making it necessary to take up subscriptions for their maintenance. The New York Tribune printed editorials and pages of quoted tributes after Krehbiel's death to show how great a critic he had been. It is a pity that the Tribune owners did not realize Krehbiel's importance while he lived and translate their appreciation into measurable financial figures.

## THE MET. RECORD

For the sake of completeness of the record the usual Metropolitan season statistics are herewith printed. The opera opened on Monday night, November 13, 1922, with *La Tosca* and ended Saturday evening, April 21, with *Aida*. The total of performances was 226, (including those to be given at Atlanta this week) of which 169 were at the Metropolitan Opera House; 10 at the Academy of Music, Brooklyn; 10 in Philadelphia; 7 in Atlanta; 23 Sunday night concerts; and 7 benefits and double bills. With permission (which we take for granted) we borrow a set of statistics on the season from Deems Taylor's column in the Sunday World:

| Number of Operas | Language in Which Sung | Per Cent of Repertoire | Number of Performances | Per Cent of Performances |
|------------------|------------------------|------------------------|------------------------|--------------------------|
| 25               | Italian                | 62.5                   | 102                    | 58.9                     |
| 8                | German                 | 20.0                   | 33                     | 19.1                     |
| 7                | French                 | 17.5                   | 38                     | 22.0                     |
| 0                | Russian                | 0.0                    | 0                      | 0.0                      |
| 0                | English                | 0.0                    | 0                      | 0.0                      |

All of these merely prove what has long been no secret, namely: that the Metropolitan is essentially an Italian Opera House, both as to predominance of repertoire and principal singers, though it was a French opera, *Romeo and Juliet*, that led the list of number of performances with 10. That grand old war horse, *Aida*, came next with 8. *Bohème*, *Tosca* and *Thais* took third place with 7 performances each, while *Butterfly*, *Pagliacci* and *Carmen* rang up the curtain 6 times apiece. Richard Wagner was a poor fifth, his favorite work, *Die Walküre*, getting 5 performances; *Parsifal* 4, and *Lohengrin* only 3—which proves that German opera does not pay at the box office; otherwise there would be more of it.

What would interest us still more than these dry figures of numbers of performances would be to see the balance sheet of the institution just named—the box office; and why the Metropolitan issues performance statistics instead of figures is hard to understand, for it is solely about the ticket sales that the affairs of the great institution revolve. This is not said in a way of casting reproach on Mr. Gatti-Casazza, or any of his associates in the direction of the house. Mr. Gatti-Casazza is merely the managing director of a large commercial organization, the directors of which—noble "guarantors" and "patrons" of the Muse—insist as strongly upon seeing the balance on the credit side of the ledger as do the directors of any other commercial organization. Mr. Gatti's first care is to show the right kind of a balance at the end of the season and, keeping this in mind, he surely deserves praise for the general high quality of his product.

Of course there are hundreds of points in which the Metropolitan standard could be improved by the expenditure of a little more money. But as long as the directors prefer profits to anything else, things

will doubtless keep on as they are. So what is the use of pointing out, for instance, that one cannot buy modern scenery of Rovescalli or Kautsky any more; that one takes pains to get hold of a stage manager whose ideas are reasonably modern; that one searches the world for at least one musical director of the very first rank, etc., etc.

## POOR PHYLLIS!

Phyllis Lett, the well known English contralto singer, started something new in music by bringing suit for slander against the Pathé phonograph people over there, on the grounds that they had damaged her professional reputation and caused her to lose engagements by publishing some horrible records of her voice. The case ended in a compromise, the defendants agreeing to destroy the records of which Miss Lett complained.

The trial itself must have been rather jolly. Sir Edward Elgar, appearing as one of the witnesses for Miss Lett, testified that what was supposed to be a long sustained note on the record sounded merely like "dismal ululation" and that the record was only a "wretched noise, not recognizable as any human voice."

Percy Gordon, a music critic who had criticised the records unfavorably, testified that he and some other friends burst out laughing when they listened to passages in them, because "the voice seemed so raucous." A man with a sense of humor like that is wasting his time as a music critic.

When the counsel asked the court to listen to the records, Mr. Justice Lush said, with a sigh, "Very well." "It will probably be pleasanter to have it played the first thing in the morning, when your lordship is full of vigor," counsel suggested. "Do you mean I shall be better able to stand it?" Mr. Justice Lush asked.

Evidently the brand of English judicial humor has changed very little since the days of the famous trial of *Bardell vs. Pickwick*.

Reflection: "Bluff." Bluff is regarded abroad as a particularly American institution. The trouble is that some foreigners forget that, while Americans may be good bluffers, they are also very clever at detecting bluffs—and at calling them. One or two foreigners in the musical world who have got away with a lot in the last few years have recently found that out, much to their discomfort.

Musical aphorisms from the New York American: "The one redeeming feature of jazz music is that no performer can come in at the wrong place. . . . Some men are carried away by music and others are driven away."

There are three kinds of harmony—for the ear, eye, and brain.

## I SEE THAT

Johanna Gadske has gone to Berlin and will settle there permanently.

Jules Daiber sails on the *Reliance* May 1 for Paris and will tour through Poland with Ganna Walska in June. Earl Carroll is seeking young men for his big musical revue.

Carl Adolf Lorenz, the oldest of the German composers, died in Stettin in his eighty-sixth year.

John McCormack scored a sensational success as soloist with the Berlin Philharmonic Orchestra.

Dorsey Whittington is the first musician to be elected as an honorary member of the Hunter College Music Club.

Harriet Van Emden has been engaged for concerts in Holland in the late summer.

Olga Samaroff will appear at the Spartanburg Festival on May 3.

Sergei Klubansky will have master classes in singing in Memphis, Seattle and Munich, Germany.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers have closed their season of 180 performances.

William S. Brady will sail for Europe on July 28 with a large party of pupils.

Ninon Romaine will return to America late in October for a lengthy concert tour.

Paderewski will give an all-Chopin program at the Brooklyn Academy of Music on May 2.

Pavel Ludikar will be a guest artist with the San Carlo Opera Company during its Havana season.

Suzanne Keener was well received at a recent Mozart Society concert.

Joseph Hollman has advised his manager, Daniel Mayer, of his safe arrival in Japan.

Reed Miller and Nevada Van der Veer announce the third session of their summer school of vocalists.

Helen Lubarska, a Samoiloff pupil, has been engaged for the De Feo Grand Opera Company.

The American Guild of Organists celebrated a Founders' Dinner on April 12.

Mitja Nikisch has added the Cincinnati Symphony to his list of orchestral engagements next fall.

Ruth St. Denis, Lenora Sparkes and Louise Baer were among those who entertained at the annual Ladies' Night of the New York Rotary Club on April 24.

The National Association of Organists has arranged a series of concerts at Wanamakers' next week.

Mischa Levitzki will play on the Pacific Coast during the entire month of February, 1924.

The Ithaca Conservatory promotes community work.

Thomas Salignac will head the class in opera at the Fontainebleau School of Music this summer.

Frederick Delius highly praised the playing of Percy Grainger.

The Ukrainian Chorus will soon begin a Pan-American tour.

The business formerly conducted by Walter Anderson has been incorporated in the State of New York.

The United Neighborhood Houses of New York offer a prize of \$100 for a community pageant.

Giacomo Lauri-Volpi has made rapid strides in the operatic world here in America in the last year.

Anne Roselle was heard by 4,000 Brooklynites at a recent concert.

Lazare Saminsky, the Russian composer, will feature American works while abroad.

The Perfield Studios in New York are now located at 121 Madison avenue.

Ernest Davis and Mabel Austin sang to a capacity audience in Erie, Pa., on April 16.

Olive Nevin and Harold Milligan's repertory for next season will include three all-American costume recitals.

Sascha Jacobsen played for the patients at the Scottish Rite Home for Crippled Children when in Atlanta recently.

Edmond Clement will return to America next season for another tour under Louis H. Bourdon's management.

Hugo Riesenfeld will sail for Europe on Saturday for a vacation of two months.

Arthur J. Hubbard has completed thirty years as a teacher of singing.

Burlington, Vt., now has an excellent symphony orchestra.

Steinway & Sons are selling Steinway Hall on Fourteenth street to Jerome C. and Mortimer G. Mayer.

The Metropolitan Opera Company is giving 226 performances this season.

The Chicago Symphony Orchestra concluded its thirty-second season on April 21.

Felix Weingartner threatens to retire as conductor of the Vienna Volksoper.

Ralph Leopold has just returned from a successful tour of the Western States.

Evelyn Starr, Canadian violinist, died suddenly on April 15.

Vladimir Shavitch arrived in New York last week.

Asbury Park will hold its first Music Week from April 29 to May 5.

The New York Symphony will hold its concerts for children at Carnegie Hall next winter instead of at Aeolian Hall.

The eighty-second Philharmonic season will open at Carnegie Hall on October 25.

It is estimated that the receipts from Paderewski's concerts this season amount to \$500,000.

Queen Marie of Roumania has written a libretto for a romantic opera.

The seventh annual Panhandle Music Festival took place at Amarillo, Texas, April 9-14.

On March 14 and 15 the first National Congress of Lyric Art was held in Rome.

A cable from Fiume tells of the success of Amato in opera there.

Abigail Marshall Gluck, daughter of Alma Gluck, was married last Sunday.

Julia Glass, pianist, will take part in the students' recital Friday evening at the vocal studio of A. Russ Patterson.

Frieda Hempel had a capacity audience for her Jenny Lind program at the Hippodrome last Sunday. G. N.



### The Palestrina Choir Gives Concert

The Palestrina Choir, a unique organization of its kind, gave a splendid concert at the Academy of Music on April 4, in Philadelphia. This choir devotes its entire efforts to sacred music, particularly that of the classics. The concert was a benefit for the House of the Good Shepherd. Nicola A. Montani, the director of the choir, is particularly gifted in his line of work and has long since been recognized as an authority on polyphonic works and particularly old Gregorian chants. The feature of Mr. Montani's art is, that he can compile such an interesting group of sacred music and at the same time hold his audience. From the reports of the daily papers of Philadelphia, nothing but praise was accorded the singing of the choir, and much favorable comment was given to the director for his painstaking efforts and the high artistic standard he maintains.

Besides several numbers of Palestrina, there were many excellent specimens of the Gregorian Chant. The number that perhaps attracted the most attention was the Hymn to Raphael the Divine, by Enrico Bossi, a modern Italian composer, a work published in America by John Church Company.

The Philadelphia papers gave this composition special notice.

Perhaps the most interesting number on last evening's program was a short cantata by Enrico Bossi, entitled Hymn to Raphael the Divine. Signor Bossi is a composer of the modern Italian school, but one of the comparatively few who allow musical feeling to retain the ascendancy over the search for novelty. The work is exceedingly well written and there are many effective portions. The performance of last evening was the first to be given in the United States of this work. —Evening Ledger.

The outstanding novelty of last night's concert was a composition representing the modern Italian school. The cantata, *Raffaello Divino* (Hymn to Raphael the Divine) by M. Enrico Bossi, director of the Royal Academy of St. Cecilia in Rome (the poem by Fausto Salvatore), which was given its first performance in this country. The work is one of great beauty, not merely "melodious" in the lighter sense, nor yet "modern" in the current acceptance of that term, but of marked originality in its use of the mixed voices in an eight part chorus, unaccompanied, its solemnity heightened with an effect of the dramatic. It was very well done, Mr. Montani evidently having given it deep study and having been persistently thorough in drilling the chorus for its interpretation. —The Evening Bulletin, April 5.

### Rubinstein Club Hears Marie Sundelius

The Rubinstein Club, Mrs. William Rogers Chapman president, had the pleasure of hearing Marie Sundelius, Metropolitan Opera soprano, in a song recital at its Presidents' Day meeting at the Waldorf-Astoria, Saturday afternoon, April 21. Mme. Sundelius' program was interesting in its variety and choice of unhackneyed numbers. Although she began her first group with two old Italian songs she included modern numbers: Pastorella, by Stravinsky, and two Debussy songs, *Voici des fruits* and *Fantoches*. Then came the Romanza from Meyerbeer's *L'Africana*, a group of Grieg songs and a concluding group of interesting songs by Lang, Troyer, Pelletier (her accompanist) and Watts, ending with *Will-o'-the-Wisp* by Spross. Mme. Sundelius has that rare bell-like quality of voice, clear and pure, combined with a warmth of feeling that makes her singing a distinct and satisfying treat. Her voice is under superb control, her technique allowing her to convey her interpretations exactly, with beautiful nuances. The aria from *L'Africana* was particularly exquisite both for beautiful tonal work and expression, and brought as an encore Musetta's song from *La Bohème*. Mme. Sundelius' sincerity and charm of personality help to make her a favorite. The large audience

was very enthusiastic in its reception of the artist. Wilfred Pelletier played most artistic accompaniments.

Mrs. Terry spoke briefly of her experiences in South America and of the musical conditions there, particularly in Rio de Janeiro, when she was there with her husband, General Terry.

The guests of honor were presidents of clubs, numbering about 125. Among them were Jane Cathcart (Washington Heights Musicales), Laura S. Collins (chairman), Mrs. Haryot Holt Day (ex-president press), Mrs. H. G. Friedman (Southland Singers), Mrs. Harry Emerson Fosdick, Mrs. Edwin B. Garrigues (Matinee Musicale), Miss Mary Garrett Hay (Women's City Club), Mrs. Theodore M. Hardy (Chaminade), Mrs. E. H. Harriman (American Orchestra), Baroness Von Klenner (National Opera Club), Mrs. Nathan L. Miller, Mrs. Bedell Parker (Kentucky), Mrs. E. M. Raynor (Haarlem Philharmonic), Mrs. Henrietta Speke Seeley (Illinois), Mrs. Louis D. Strong (Mundell Choral), Mr. and Mrs. Frederick A. Wallis (Kentucky), Mrs. Kate Douglas Wiggin (Authors'), Mrs. Charles S. Whitman, and Florence Foster Jenkins (The Verdi Club).

The next card party for the benefit of the Sunshine branch of the club work will be given on Tuesday afternoon, May 1. The twentieth annual white breakfast will be given Saturday noon, May 12, at the Waldorf-Astoria.

### Mischa Mischakoff, Violinist

On Saturday evening, April 21, in the Chamber of Music, Carnegie Hall, Mischa Mischakoff, the Russian violinist, appeared in recital before a large gathering of his own countrymen, accompanied at the piano by Max Rabinowich. His program was an unusually interesting one, including, as it did, Handel's Sonata in E major and Saint-Saëns' B minor Concerto. His third and final group proved most popular, consisting of the well known Rimsky-Korsakoff Hymn to the Sun, and the even more familiar Schubert Ave Maria. Dvorák's Slavonic Fantasia, César Cui's Orientale, and Bazzini's La Ronde Des Lutins, brought his brilliant performance to a satisfactory conclusion.

A product of his nationality, Mr. Mischakoff plays with characteristic abandon, fire and verve, proving himself an artist of high rank. Technically he is excellent, and the quality of his tone is marked by its clearness and rich coloring. The audience was most enthusiastic in its reception of him, applauding his return for further renditions at the conclusion of the program.

While Mr. Mischakoff is a new-comer to this country, he is a violinist of exceptional standing abroad. Born in Proskuroff, Padol, his first public appearance was made at the age of seven; at thirteen he appeared as soloist with the Berlin Philharmonic. His tour through Russia, Poland and Germany proved an endless triumph, and Leopold Auer is said to have commended his work highly.

### New York Symphony Plans for Public School Children

At the meeting of the Directors of the Symphony Society of New York held April 20, it was resolved to extend and enlarge still further the educational activities of the New York Symphony Orchestra in the Public Schools of New York. This movement had its beginning thirty years ago in Walter Damrosch's Symphony Concerts for Young People.

The directors decided that next winter the four Saturday morning concerts for little children, hitherto presented in Aeolian Hall, will be given in Carnegie Hall.

The Directors subscribed to a special fund to set aside and reserve the entire Carnegie Hall balcony of 800 seats for Public School children between the ages of ten and fourteen. The tickets will be distributed, free, to the best musical students of the Public Schools of the five boroughs.

It was also decided that in order to support and further the aims of the Board of Education and Mr. Gartlan, the musical supervisor, in encouraging the pupils of the High School orchestras toward a higher efficiency and a better understanding of their respective instruments, the New York Symphony Orchestra will contribute eight of its best first instrument players as instructors. These instructors will include teachers of violin, viola, cello, flute, oboe, clarinet, bassoon, trumpet, and horn. They will hold classes once a week. Each class will consist of five of the best high school students on these instruments. The entire expense of this project will be borne by the Directors of the Symphony Society.

### Arthur Hackett to Sing Samson

The Oratorio Society of Los Angeles has engaged Arthur Hackett as tenor soloist for the performance of Samson



Photo by George Maillard Kessler.

### MARIA CARRERAS,

the brilliant Italian pianist, who gave her third recital in New York this season at the Town Hall on Tuesday, April 24, again scoring an easily earned success with the large audience and the gentlemen of the press. Mme. Carreras' first season has indeed been only in accord with her triumphs in other countries.

and Delilah to be given in that city on May 1. It is a long call from the Pacific Coast to the Atlantic, and for that reason the significance of this engagement is obvious. His forthcoming appearance will mark the second visit of Mr. Hackett on the Pacific Coast. He appeared there two seasons ago, and the favorable impression he made at that time determined his choice as tenor soloist for this performance.

On his return East, Mr. Hackett will make two appearances in Mt. Vernon, Iowa, at the festival, and two in Mankato, Minn., with the Music Club. He will also be heard in Northfield, Minn., under the auspices of Carleton College.

### Arthur Newstead to Teach in New York This Summer

Among the musicians who will remain in New York during the summer to teach is Arthur Newstead, who for the last seven years has been a member of the piano faculty of the Institute of Musical Art, and formerly occupied a similar position at the Peabody Conservatory in Baltimore.

Mr. Newstead came to America to fill these positions on the recommendation of Harold Bauer with whom he had studied in Paris. Prior to this, his concert tours had taken him to most of the European countries, and on three separate occasions to South America. He has been the teacher of the well known pianist, Katherine Bacon, since the age of eleven, as well as many other established pianists now holding responsible positions in all parts of the country.

### Mendelssohn Glee Club in Private Concert

The third private concert of the Mendelssohn Glee Club was held at the Waldorf-Astoria on the evening of April 17, with Harry M. Gilbert as conductor in the place of Nelson P. Coffin, whose untimely death occurred on March 16. In memory of Mr. Coffin the club sang *The Autumn Sea*, Gericke; *Would That Life Were Endless Sailing*, Storch, and *The Lamp in the West*, Parker. Mr. Coffin had been conductor of the Mendelssohn Glee Club from 1919 up to the time of his death. Wesley Howard, tenor, and Charles E. Gallagher, bass, with Francis Moore, accompanist, assisted the club at this concert.

### Hugo Riesenfeld Leaves for Europe

Hugo Riesenfeld, general director of the Rivoli, Rialto and Criterion theaters, will sail for Europe on Saturday for a vacation of two months. It is a much needed vacation, as Mr. Riesenfeld has not lost a day from his duties in seven years. He has had invitations from both Paris and London to do some directing while he is there. In Mr. Riesenfeld's absence Josiah Zuro will have entire charge of the three theaters, directing the various orchestras at intervals during the week.

### Piano and Cello Recital at Harcum School

On a recent Monday afternoon Edith Hatcher Harcum and Michel Penha, solo cellist of the Philadelphia Orchestra, gave another of the series of piano and cello recitals they have been having during the winter at the Harcum School for Girls, at Bryn Mawr, Pa.

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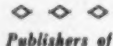
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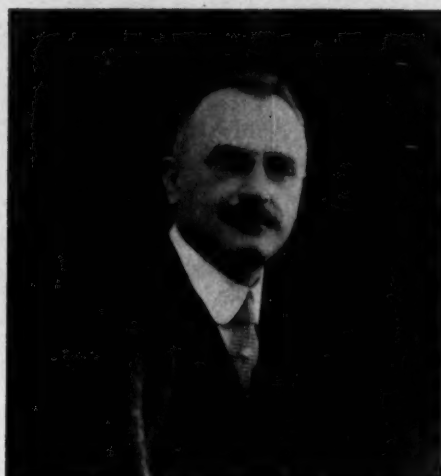
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—George Hamlin.

It is of interest to note that the late Mr. Hamlin, one of America's most distinguished tenors, studied twice daily with Mr. Shaw during the entire summer preceding his debut in the operatic field.



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W. Warren Shaw knows the voice. His practical knowledge through his interest, skill and unusual energy is immediately imparted to his pupils with positive results.—Harvey Hindermeyer.

Mr. Hindermeyer, who has studied with Mr. Shaw for a number of seasons, is well known as one of New York's most successful concert and oratorio tenors.

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Olive Fremstad, Johanna Gadski, David Bispham, Titta Ruffo

As well as the following Scientists: Dr. Geo. Trumbull Ladd, of Yale University; Dr. H. Holbrook Curtis; Dr. P. M. Marafioti, author of "Caruso's Vocal Method."

## PHILADELPHIA SEASON CONTINUES UNABATED

Schnabel Appears with Orchestra—Women's Symphony,  
Denishawn Dancers, Damrosch Lecture and Perfor-  
mance of Traviata Keep Concert Goers Busy

### METROPOLITAN OPERA COMPANY.

The Metropolitan Opera Company gave a splendid production of *La Traviata*, April 3, in the Academy of Music. Lucrezia Bori had the leading role of Violetta, which she interpreted with great success. Giuseppe De Luca, as Germont, and Giacomo Lauri-Volpi, as Alfredo, were also high lights of the performance. All of the parts were exceedingly well taken as follows: Grace Anthony as Flora, Henriette Wakefield as Annina, Giordano Paltrinieri as Gastone, Millo Ricco as the Baron, Louis D'Angelo as the Marquis, and Italo Picchi as Doctor Grenvil. Rosina Galli, premiere danseuse; Giuseppe Bonfiglio, Florence Rudolph and the corps de ballet, gave the divertissement de ballet in the third act. Robert Moranzoni conducted.

### DAMROSCH LECTURES ON SIEGFRIED.

The third of a series of Wagnerian lecture-recitals was given by Walter Damrosch at the Bellevue-Stratford, April 4, with Siegfried as the subject. Dr. Damrosch again gave his audience much information and pleasure by his lucid talk, keen humor and delightful illustrations upon the piano.

### WOMEN'S SYMPHONY ORCHESTRA.

The Women's Symphony Orchestra, under J. W. F. Leman, gave a fine concert at the Metropolitan Opera House, April 6, for the benefit of the Ocean City Seashore Home for Babies.

### RUTH ST. DENIS AND TED SHAWN.

The audience greatly enjoyed the program presented by Ruth St. Denis, Ted Shawn and the Denishawn Dancers, at the return engagement at the Academy of Music, April 7. The Spanish suite by Ruth St. Denis and Ted Shawn was particularly pleasing. Various sketches from five countries—India, Siam, Japan, Java and Egypt—closed an excellent program. M. M. C.

### Münz Soloist Again with New York Symphony

Mieczyslaw Münz, who appeared as soloist with the New York Symphony Orchestra under Albert Coates at Aeolian Hall on January 14, playing the César Franck Variations Symphoniques, appeared on March 13 with the same orchestra under Walter Damrosch at Cornell University, Ithaca, N. Y., giving the Liszt A major concerto, and scored as great a success as he did at his earlier performance.

### MacLaren Again at Playhouse

Rachel Bussey Kinsolving, the Chicago manager, has re-engaged Gay MacLaren for two performances at The Playhouse, on May 8 and 10, both matinees. For the performance on May 8, Miss MacLaren will re-create The Governor's Lady, and on May 10 she will give her own interpretation of Romeo and Juliet. A capacity house greeted



### ST. LOUIS SYMPHONY ORCHESTRA GIVES CHILDREN'S MATINEE.

This photograph was taken on April 2 when the St. Louis Symphony Orchestra, Radolph Ganz, conductor, gave a children's matinee at the Coliseum, Dallas, Tex. This picture shows part of the audience, which was made up of about 4,500 children. (Photo by Frank Rogers)

this artist on her first appearance in Chicago and indications point to the same success for the two May dates.

After her Chicago dates Miss MacLaren will rest until the first of July, when she starts on a month of summer school dates that will take her from Kearney, Neb., to Athens, Ga., and up the east coast as far as Virginia.

### Annie Louise David's Bookings

On Sunday, April 7, Annie Louise David, the harpist, played at the Church of the Good Shepherd at a special musical service, and on the 21st she played in Rutherford, N. J. April 19 Miss David appeared in Brooklyn.

### Marguerita Sylva Going Abroad

Marguerita Sylva, soprano, gave one of her home recitals before the Union League Club of Philadelphia and scored her usual success with it. Mrs. E. T. Stotesbury personally

presented Mme. Sylva to the club, and, with her daughter, Mrs. General MacArthur, gave a supper for her. Mme. Sylva and her two children will spend the summer abroad.

### Southwick Pupils in Recital

On April 14, Frederick Southwick, well known New York concert baritone and vocal teacher, presented three of his pupils at his Carnegie Hall studio in an informal program of songs for soprano, contralto and tenor. Mr. Southwick's pupils were assisted by Mrs. Daisy Woolsey, pianist from San Francisco, who is studying in New York.

### Easton to Sing in Plainfield

Among other recitals already booked for Florence Easton next season, the Metropolitan soprano will sing in Plainfield, N. J., in the spring. Montclair in the same State will also hear her preceding her Plainfield engagement.

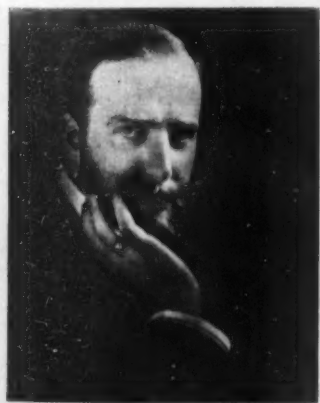
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(*Morgenpost*—Berlin, Germany)

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### Louise Baer a Favorite with Clubs

Louise Baer, a talented and charming young soprano, has been winning enthusiastic press praise wherever she has appeared in concert this season. In these reviews of her recitals one reads such phrases as "Miss Baer presented a difficult program in a most finished manner," "The singer possesses a voice of great warmth and clearness," "She sings with dramatic instinct and feeling," "Miss Baer entirely



LOUISE BAER.  
soprano.

won her audience," "Every word was clear and well cut," "Miss Baer possesses a voice charmingly melodious and unusually flexible."

Among Miss Baer's engagements mention might be made of February 20, when she sang at Mary Wood College in Scranton, and February 21, when she sang for the Scranton Kiwanis Club. The following day, February 22, she gave great pleasure in an appearance before the Rotary Club of Harrisburg. Miss Baer evidently is a great favorite with clubs, for on February 23 she sang for the Kiwanis Club of Harrisburg. April 24 the soprano was heard at the Plaza in New York, when the Rotary Club gave their annual banquet. May 15 will find Miss Baer filling another engagement in Harrisburg.

### Grainger Preparing Compositions for Publication

Having concluded, in December, his European tour of fifty-eight concerts, Percy Grainger is now taking a complete rest of several months from his pianistic work, in order to complete several major compositions for chorus, orchestra and chamber music, which are promised to publishers in Europe and America. Mr. Grainger is now holding rehearsals of these works in Frankfurt-on-Main, Germany, prior to handing over the manuscripts to the engravers. In addition to this compositional work, Mr. Grainger has been training the Rührsche Gesangverein (one of the largest and finest choral societies in Germany) in *The Song of the High Hills*, by Frederick Delius, for the Delius Festival, held in Frankfurt early in March. Arrangements for two pianos by Grainger of two of the most important orchestral works of Anglo-Saxon composers have just been published by European houses—*Three Symphonic Dances*, by Cyril Scott (arranged by Percy Grainger), published by B. Schott's Soehne, Mayence, and *A Dance Rhapsody*, by Frederick Delius (arranged by Percy Grainger), published by Universal Edition, Vienna.

### Frieda Klink Re-engaged for Glens Falls

On March 20 Frieda Klink appeared in recital at the First Presbyterian Church, Glens Falls, N. Y., under the auspices of the Glens Falls Women's Club. The contralto sang three song groups and a Verdi aria as her fourth number and was forced to respond to numerous encores. Mary Ades, pianist, played a Debussy and Liszt group. Such was the success of the performance that both artists were re-engaged for April 6. Another recent engagement for Miss Klink was in recital at Columbia University, New York, with Edith Henry at the piano. The contralto sang four song groups, two in English and one in French and German, respectively. Many encores were given.

### New Musical Society in the Bronx

The newly organized Bronx Musical Society held its first meeting and musicale at the studios of Prof. and Mrs. Arturo Green on April 5. The officers of the organization

are Mrs. A. Green, chairman, and Ruth Cohen, secretary-treasurer. An opening address was made by Dr. Leopold Glushak, a tenor recently returned from abroad, and he later sang the Flower Song from *Carmen*. Mr. Bleicher, baritone, rendered the prologue from *Pagliacci*. Prof. Green, teacher of voice culture and repertory, and his wife were heard in a duet from *Il Trovatore*, accompanied by Mr. Markoff, a Russian tenor and composer. Mr. Markoff, who returned from Russia recently, sang a Russian folk song. Prof. and Mrs. Green were also heard in solos, the former singing an aria from *La Boheme* and the latter an aria from *Giaconda*. Miss Berger rendered *My Heart at Thy Sweet Voice*, from *Samson and Delilah*.

Dancing followed the program and refreshments were served. The aim of the society is to promote grand opera in the Bronx. Bernard Cantor will have charge of the staging.

### Chalif School's Children's Recital

It must have been a tremendous undertaking to get up a dance recital such as that arranged for the closing exercises of the children's classes of the Chalif Russian School of Dancing at Carnegie Hall on the afternoon of April 14. So many children took part in the program, from the very tiny tots to the older girls, that it is greatly to their credit that everything went off so smoothly.

Part one consisted of a new ballet in one act by Louis Chalif called *Once Upon a Time*, in which a beggar, prince, princess, peasant children, elves and fairies took part. Of course, there was the happy ending. The malignant spell over the beggar being broken, he is transformed into a prince and is restored to his princess, presumably to "live happily ever after." Mr. Chalif not only wrote this ballet, but all of the dances on the program—and there were some forty of them—are his compositions. One could not help but notice the variety of steps which Mr. Chalif uses in his dances and the very effective grouping which he attains in many of the numbers.

Part two was devoted to character dancing, part three to interpretative dancing, and part four to national dancing, and on the whole there was much grace, beauty, and feeling for rhythm displayed by the youthful dancers. There were too many participants to mention them all by name, but a word of praise should be given to Sylvia Blank, for during one of the intermissions she played piano selections by Lavellee, Mozart and Bach with assurance, and she also caught the proper spirit of the dance solos in which she appeared.

The costumes for the entire performance were very appropriate and some of them very beautiful. The children taking part in the program appeared to enjoy themselves just as much as their audience.

The aim of the Chalif School in teaching dancing to children is not primarily to give exhibitions, though these have their value, too, in developing poise and eliminating self-consciousness. Mr. Chalif's real aim is to cause children to grow up straight and strong with a noble, erect bearing. According to a program note, another aim is to impart grace of movement and habitual charm of posture. But the final and crowning achievement is the bringing out of the child's personality, so that not only in dancing, but in every-day life, she may have the gift of self-expression, and may reveal that precious something which makes her different from all other children."

### Society of the Friends of Music Under New Management

Announcement has recently been made that the management of the Society of the Friends of Music has been undertaken by the Universal Concert Bureau of New York. The plans now in hand for the coming season are of vast scope and will provide for ten subscription concerts, the number having been increased as a result of the eager response and interest in the activities of the season just past. Among the artists engaged up to the present time for the series are Mme. Charles Cahier, Mme. Rethberg, Orville Harrold, Paul Bender, Jacques Urlus; pianists—Carl Friedberg, Harold Bauer, Ossip Gabrilowitsch, and Bronislaw Huberman, violinist.

A special concert is planned for the opening of the season on October 15, at which time Pfitzner's cantata will be given with an orchestra of one hundred and five, chorus of two hundred and the following quartet: Rethberg, soprano; Cahier, contralto; Harrold, tenor, Bender, bass. This marks the first performance of this work in America. Mr. Bodanzky will again be the conductor and the chorus will once more be under the able direction of Stephen Townsend for the coming season, which from all indications bids fair to eclipse any in the history of the organization.

### Toledo to Have Fine Concert Series

Grace Denton has arranged a splendid series of six evening concerts to be given at the Rivoli Theater in Toledo, Ohio. Appearances have been booked as follows: Ernestine Schumann Heink, contralto; John McCormack, tenor; the Cleveland Orchestra, with Nikolai Sokoloff conducting and Renato Zanelli, baritone, as soloist; Anna Pavlowa and her Ballet Russe of eighty members; Charles Hackett, tenor, in joint recital with Lionel Tertis, viola player, and Frieda Hempel, "The Jenny Lind of Today," in a duplicate of the first Jenny Lind concert given in this country.

### Mary Garden Booked for Forty Concerts

Mary Garden is booked for a concert tour of forty concerts, opening at Lynn, Mass., on September 30, and going to the Pacific Coast and back. This will include a New York recital at Town Hall.

Miss Garden has cabled that she will sail on the Olympic September 19, arriving in the United States September 25. The concert tour is under the direction of Charles L. Wagner.

### Macbeth Delights Vancouver Crowds

Vancouver, B. C., March 27.—Florence Macbeth, coloratura soprano, in a joint recital with Mischa Levitzki, pianist, delighted the large and enthusiastic audience which crowded the Orpheum Theater last Tuesday evening, winning a thoroughly earned ovation after her exquisite singing of the mad scene from *Lucia* with flute obligato. She also sang a group of old English and Norwegian folk songs,

which displayed more fully the lyrical qualities of her art.

Mr. Levitzki was no less successful; his masterful interpretation of Rubinstein's *Staccato Etude* was greeted with prolonged applause while his other numbers gave much pleasure to his auditors.

George Roberts, the composer-pianist, the singer's sympathetic accompanist, and A. H. Nachbar, the well known local flutist, both ably supported her. The recital was under the local management of L. J. Laverock. A. J.

### Leone Kruse to Go on Tour

Among the April engagements for the dramatic soprano, Leone Kruse, were an appearance at the Commodore Hotel for the Criterion Society and an engagement in Norfolk, Va., on April 25 under the auspices of the Treble Clef Club. Miss Kruse was heard by a member of the latter organization recently in New York and was immediately engaged for the Norfolk concert. A tour of Michigan has been booked for the month of May.

### Erna Rubinstein to Play in Akron

Owing to the fact that she is remaining in America late this season in order to fill festival engagements in May, Erna Rubinstein will not be available again before January 1 next, because of the many appearances awaiting her in Europe. She has been engaged by the Tuesday Musical Club, of Akron, Ohio, for a recital there on February 6 next.



Photo by Mishkin, N. Y.

## NORMAN JOHNSTON

Baritone

"Norman Johnston, baritone, gave a song recital yesterday afternoon in Aeolian Hall. This newcomer revealed merits which commend him to the consideration of observant music lovers. He sang songs of varying sentiments and styles with intelligence and with a finish which proved that he had studied each lyric carefully. His phrasing and shading were good. His tone production was free and in the delivery of head tones he showed the kind of skill that many singers seek but fail to find."

—W. J. Henderson in New York Herald.

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# NEW YORK CONCERTS

SUNDAY, APRIL 15

## ISRAEL VICHNIN

An audience of invited guests, completely filling Steinway Hall, heard Israel Vichnin, Sunday afternoon, play works by Bach, Chopin and moderns. This youth has a tremendous piano playing talent, is warmly musical and does many things with infinite grace, some with a certain aristocratic atmosphere. Fleet fingers and true expression shone in Chopin's sonata, which followed a right dignified performance of the Bach-Busoni chaconne, Birds at Dawn, March of the Wooden Soldiers, Chicks (Moussorgsky) and La Danse d'Olaf are modernistic specimens of program music, with more or less humor in the piece representing young chicks leaving their shells (which had to be repeated), were cleanly and characteristically performed. Some very delicate playing was that in Liszt's chromatic Concert Study in F minor, and very dashing bravour in the tarantella, Venezia e Napoli. Sustained applause brought the youthful pianist forward, when he played Rubinstein's Valse Caprice (called by Liszt, Ohrfeige Waltzer). To this he also added the Chopin Polonaise in A flat, and many were the congratulations showered on him and his respected teacher, Miss Margulies.

## CARL SCHAIOVITZ

On Sunday evening, April 15, at the Town Hall, Carl Schaiovitz, violinist, pupil of Leopold Auer, gave his second concert of the season. His playing portrays a decided ability in the handling of his instrument. His tonal quality is warm and clear. He has much feeling and displayed an excellent technical knowledge. The program was opened with Handel's A major sonata, followed by Wieniawski's D minor concerto, in which Mr. Schaiovitz exercised much fervor and skillful agility, one of his most distinguishing characteristics. The third group was made up of a Slavonic Dance (No. 2, E minor) of Dvorak-Kreisler; Melodie by Gluck-Kreisler, Turkish March by Beethoven-Auer and Sarasate's Spanish Dance, op. 26. As a concluding number he offered Bizet-Hubay's Fantasia (Carmen). The audience

was enthusiastic to a degree over his colorful performance and exerted no restraint in their enthusiastic applause.

The papers spoke well of him. Said the World: "His best work lies in the warmth drawn from his G string and in the freedom of his bowing arm. So it was the Wieniawski Romance and the Gluck-Kreisler Melodie that floated along with greatest charm." And the Herald: "He played with a tone and technic generally commendable and with good feeling and style."

Harry Anik accompanied him at the piano, proving an unusually excellent assistant.

MONDAY, APRIL 16

## BEETHOVEN ASSOCIATION

Before Solomon in all his glory were not arrayed such musical forces as combined to give the patrons of the Beethoven Association their last seasonal treat, April 16. One beheld Jascha Heifetz, the aloof individualist, as concertmaster in an orchestra made up of comparable soloists docilely following Walter Damrosch's beck and call, and Harold Bauer, a pianist for pianists, accompanying George Meader's Mozart aria as meekly (and fluently) as the snows of yesteryear. The Aeolian Hall stage was an Olympus where musical gods frolicked about enjoying each other's accomplishments. The usual Beethoven Association audience, which has imbibed the dignity of the classics it adores, caught the spirit of the occasion and gave vent to its enjoyment in unwonted manner.

Beethoven's name led all the rest, as usual, specifically the E minor quartet, op. 59, No. 2, played by Messrs. Heifetz, Kortschak, Salmund and Stoessel with a tonal luxury that made one doubt his ears. The quality of pianissimos attained was incomparable, as was the rhythmic precision and abandon of the finale. Mr. Meader's Il mio Tesoro from Don Giovanni followed, highly polished in style, convincing in spirit and with tonal value, particularly in the lower range.

The summit of ecstatic experience was reached for all lovers of the Man in the Brown Coat when Messrs. Dohnanyi and Heifetz played the Brahms sonata in A major, op. 100. There have been many quarrels over Heifetz's Brahms, but the real crux of the matter lies in whether one cherishes most the mystic or objective aspect of the master's works. There is none of the obvious or spectacular in Heifetz's interpretations, no dwelling on or luxuriating in rare moments, but the whole of Brahms is there for the properly vibrant spirit. He evidently inclines with Okakura Kakuzo who writes in his Book of Tea, "In my young days I praised the master whose pictures I liked, but as my judgment matured I praised myself for liking what the masters had chosen to have me like." Mr. Dohnanyi played the piano part with warmth and richness of tonal color and exact reciprocation of the violinists' interpretative intent.

The climax of excitement was reached when Myra Hess and Messrs. Bauer and Dohnanyi seated themselves at three grand pianos and rendered Bach's concerto in D minor to the distinguished accompaniment of Bachmann, Dethier, Heifetz and Kortschak, violins; Pollain and Stoessel, violas; Britt and Salmund, cellos, and Manoly, double bass. Walter Damrosch conducted the work before this season, with the New York Symphony and the merry tinkling of Schnabel Maier and Pattison as assets. It is hard to keep from crowding up to the sidelines, throwing one's hat in the air and shouting "Bully" and "Touchdown" when this game is going on. The team work on this occasion was excellent; it would be hard to say which performer had the most fun

in tossing off his quota of bubbling passages. The small orchestra did wonders in tone and ensemble.

The Times printed the following appreciation: "Once more it must be said that the season's work has completely justified the existence of the organization and shown how powerful the stimulus is of pure love of art and of fraternal co-operation in making music for music's sake. Harold Bauer may well be proud of this offspring of his imagination and enthusiasm. The success of the season will no doubt have put the association again in funds for the carrying out of some generous purpose."

## RUTH ST. DENIS

Ruth St. Denis, Ted Shawn and the Denishawn Dancers continued to draw full houses for the three evenings at the beginning of this week, for which their engagement was extended on account of the success of the first week. There were a few changes in the program. Of the offerings by Miss St. Denis and Mr. Shawn, the Spanish Suite in the second part particularly stood out. Other solo numbers that appealed strongly to the audience were the Scarf Dance by Doris Humphry and Martha Graham's Serenata Moresca. From the ensemble dances, a quaint dance to the second Debussy Arabesque by Misses Humphrey, Hepburn and Seldern, a delightful Pas de trois by Misses May, Lynn and Scheffer, and Ted Shawn's Invocation to the Thunderbird, danced with Charles Weidman and Robert Gorham, were of special distinction. The final section of the program was made up of Orientalia. Among these the extraordinary Siamese Dance was of especial beauty and interest and had to be repeated. And a real Hawaiian Dance by two natives—a man and woman—was of great interest.

The offerings of Miss St. Denis and her company provide a most delightful and satisfactory evening's entertainment. It is no wonder they were obliged to extend the engagement. Marguerite Cobbe and Dorres Réon, sopranos, were added to the orchestral accompaniment in some numbers (Rachmaninoff's Floods of Spring, Owen's Invitation). This might have been effective had either young lady been a good singer—but neither was.

TUESDAY, APRIL 17

## THE PHILADELPHIA ORCHESTRA

The distinguished audience which packed Carnegie Hall Tuesday evening listened with intense interest and satisfaction to the excellent concert of the Philadelphia Orchestra, its tenth and last here this season. Mr. Stokowski offered for this final program Tschaikowsky's Romeo and Juliet overture and Liszt's Faust symphony, with the Philadelphia Orchestra chorus of sixty men's voices, trained by Stephen Townsend, and with Arthur Hackett, tenor soloist. The poignant beauty and the dramatic fervor of Tschaikowsky's lovely music were brought out with sympathetic skill under Stokowski's energetic baton. There was admirable contrast between the storm and conflict of the first part and the exquisite lyric passages of melting tenderness of the second. After a great climax, followed by a brief and effective silence, come the strains of sadness, reflecting the tragedy, and the elegiac conclusion.

A scholarly reading was given of Liszt's Faust symphony (after Goethe). The definite character drawing and analysis of the three characters, Faust, Gretchen (Marguerite) and Mephistopheles, was given with authority, imagination and care for detail. The first movement with its varied themes, its impatience, its searching and longing, was vigorously rendered. The second movement, in which were portrayed the sweetness, the simplicity and the passion of Gretchen, was particularly beautiful and inspiring. Then came the diabolical and ironical themes of the Mephistopheles picture. The lovely image of Gretchen, the only undistorted theme; breaks it and gradually there is an entire change of atmosphere, to one that is pure and peaceful. The men's chorus is heard chanting the lines of Goethe to the Gretchen theme. Whether it was the acoustics or the seating arrangement, the effect of the chorus was somewhat diminished by being muffled. Still there was good quality of tone and evenness. Arthur Hackett sang the solo tenor part in ravishing manner. After once hearing him sing this, one does not wonder that he is in great popular demand for this symphony. His tones are clear and pure, of appealing quality and he sings with ease and sincerity.

As usual Mr. Stokowski had his men under excellent control and achieved many beautiful and interesting effects.

WEDNESDAY, APRIL 18

## NEW YORK PHILHARMONIC: THEODORE SPIERING, CONDUCTOR, AND ELSA ALSEN, SOLOIST

Theodore Spiering, who conducted part of a season of the Philharmonic some years ago, again appeared at the head of that orchestra at a special concert given at Carnegie Hall on the evening of April 18. There was a large audience, attracted, no doubt, both by the high favor in which Mr. Spiering stands both here and abroad, and by Elsa Alsen, who assisted. The program consisted of old-timers none of which were calculated to give Mr. Spiering an opportunity to show his individuality to any very great extent, but which served amply to confirm the knowledge the public and the critics already have of his sterling musicianship, excellent taste and perfect control of the orchestra. The orchestral part of the program consisted of Brahms' first symphony, the prelude to Tristan and Strauss' Till Eulenspiegel, and Mme. Alsen sang the Liebestod from Tristan.

The Herald says that Spiering's "reading of the great Brahms symphony was on the whole commendable and received warm recognition from the large audience. Mme. Alsen's delivery of the Isolde music showed vocal skill and fine dramatic power and won her enthusiastic applause." The World: "In all three numbers Mr. Spiering showed complete familiarity with his material and commendable grasp of the technic of conducting. The balance and tonal quality were good—and well they might have been. What he had to do he did well with no discernible difficulty. Elsa Alsen sang the voice part of the Liebestod with deep dramatic

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Bruckner: Adagio from Seventh Symphony

\*Brahms: Cradle Song

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expressiveness and beautiful tone quality." The World: "Mr. Spiering gave a smooth and conservative reading of Brahms' first symphony following conventional lines. Elsa Alsen was reminiscent of her successful interpretation of Isolde." The Times: "Mr. Spiering conducted Brahms' first symphony with clarity and classic calm, qualities befitting that fine work. Mme. Alsen sang with rich, ringing tone, true to pitch and in seemingly endless volume and power."

#### BRASSARD CHOIR

A French Canadian chorus called the Brassard Choir came from Montreal to sing César Franck's Beatitudes, at Aeolian Hall on Wednesday afternoon and evening, April 18. The best thing about the choir was the fresh, youthful quality of the voices and the enthusiasm of the singers. How it kept together as well as it did under the weak, vacillating and indeterminate beat of A. J. Brassard, the leader, was hard to understand. A good deal of credit belonged to Elie Savaria, organist, who struggled valiantly along, although he could only get an occasional fleeting glimpse of the conductor in the mirror. Very likely this was the reason he did so well, comparatively. Mr. Charlier, baritone, was the only one of the soloists who deserves any mention.

#### THURSDAY, APRIL 19

#### GWYNETH HUGHES AND MARIE MIKOVA

A joint recital was given at Rumford Hall, Thursday evening, by Gwyneth Hughes, contralto, and Marie Mikova, pianist. Miss Hughes contributed groups of Italian, German, English and old Welsh folk songs to the program. Her voice is rich in coloring and flexible. She sings with much feeling and sincerity, with varied style, and with excellent diction; her personality is also very pleasing. The German songs, by Beethoven, Schumann and Schubert, were beautifully interpreted. Schumann's *Liebe* was most expressive and Schubert's *Erlkönig* had a very dramatic rendition. Her English group comprised songs of John Carpenter, Edward Elgar and Florence Aylward. Harry Horsfall provided admirable accompaniments.

Miss Mikova was heard first in a group of Chopin—the E minor waltz, C sharp minor etude, and the G minor ballade—in all of which she revealed good tone, Paderewski's *Theme Varié*, op. 16, was rendered with spirit and energy. Miss Mikova has digital dexterity, accuracy and a flexible wrist to carry her through difficult passages. Her excellent technique was further revealed in Moskowski's *Caprice Espagnol*, which closed her program. For interpretation she was at her best in the modern numbers, which included Campbell-Tipton's *Legend*, Cyril Scott's *Lotus Land*, Josef Suk's *Berceuse for a Sick Child*, and Eugene Goossens's *Hurdy-Gurdy Man and March of the Wooden Soldiers*.

Both artists were heartily received by an audience that packed the hall, and both were recalled for encores.

#### HAARLEM PHILHARMONIC SOCIETY: GIGLI RECITAL

It was a record-breaking recital audience for the Waldorf-Astoria that crowded every corner of the grand ballroom to its capacity to listen to the singing of Beniamino Gigli, tenor of the Metropolitan Opera Company. It was a fitting climax to the most successful season of the Haarlem Philharmonic Society, of which Mrs. Everett Menzies Raynor is president. With each recurring event, one is struck with the sincerity of purpose which marks the work of this organization in its search for the best in music without any social furbelows.

Mr. Gigli was in glorious voice and happy mood and gave his genial self, both vocally and personally, wholeheartedly to the program, which opened with the *M'Appari aria* from *Martha*. There were three other arias, *Racconto di Rodolfo* from *Bohème*, *Una Furtiva Lagrima* from *L'Elisir d'Amore* and *Ridi, Pagliacci*. In addition there was a group which consisted of *O del mio dolce ardore* (Gluck), *Quando il mio diavolo nacque* (Donaudy) and *Torna Amore* (Buzzi-Peccia). His audience liked everything he did and recalled him again and again until he had doubled his program with encores. Vito Carnevali, at the piano, played excellent accompaniments.

The splendid violin playing of Rudolph Bocho added materially to the enjoyment of the program. He was programmed for two groups, *Hymn to the Sun* (Korsakoff-Kreisler), *Spinnlied* (Popper-Auer), *Valse* (Tchaikowsky-Auer) and *Caprice Basque* (Sarasate). He too was obliged to add several extras before the apparently insatiable audience would permit the program to continue. Joseph Adler at the piano furnished his accompaniments with rare skill, thereby adding to an altogether delightful program.

#### FRIDAY, APRIL 20

#### FLORENCE EASTON

There are times—all too infrequent—when Realization is equal to Anticipation, and such a time was Friday evening, April 20, when Florence Easton, soprano of the Metropolitan Opera Company, gave a song recital. Aeolian Hall was crowded—so much so, in fact, that it was necessary to place chairs in every available bit of space on the stage as well. And every one was glad he—and she—went, for not only did Mme. Easton sing with all the glorious beauty of voice which invariably marks her work, but she was able to endow the entire program with a spontaneity, a virility and a charm which was unique. Perhaps it was because she sang minus the customary books of words which singers make it a point to grasp. Perhaps it was because the accompanist, Elinor Remick Warren, played all the accompaniments without the music. Perhaps it was wholly that delightful personality of Mme. Easton. Be that as it may, one lost the feeling of being in a formal hall and felt like a personally invited guest to whom a gracious hostess was singing, both because one wanted to hear and because she just couldn't help but sing from sheer happiness. And the audience did want to hear. Not content with recalls without number and encores after each group, it crowded about the platform at the close, until she had added no less than four encores and a darkened stage gave forth a gentle hint that it was time to go.

Each number of her four groups called for individual

praise whether it was the Old English, which opened it, the German Lieder which followed, the modern songs by Miss Warren which made up the third group or the one in French which formed an unusual close. And whether it was in English, French or German, Mme. Easton sang it so clearly and distinctly that no program book was necessary and not a word was lost. Her programmed numbers were *O Sleep Why Dost Thou Leave Me* (Handel), *Come Sweet Morning* (arranged by A. L.), *Have You Seen But a Whyte Lillie Grow?* (Old English), *Nymphs and Shepherds* (Purcell), *Nachtigall and Meine Liebe ist grün* (Brahms), *Mausfallen Spruchlein* (Wolf), *Zueignung* (Strauss), *The Heart of a Rose*, *Children of the Moon*, *Golden Yesterdays* and *The Touch of Spring* (Elinor Remick Warren), *Beau soir* (Debussy), *Villanelle des petits canards* (Chabrier), *J'ai pleuré en rêve* (Hue) and *Carnaval* (Fourdrain). Of these, she was forced to repeat the songs of Wolf, Chabrier, Hue and Children of the Moon of Miss Warren. Her encores were all in English and included *Little Slippers of the Rain*, also by Miss Warren.

In addition to playing excellent accompaniments entirely from memory and contributing a group of unusually singable and delightful songs, Elinor Remick Warren also was heard in a solo group. This consisted of *Praeludium* (MacDowell), *Meditation* (Tchaikowsky) and *On the Mountains* (Grieg), and so pleased was the audience that it absolutely insisted upon two encores.

The New York papers united in praise of Miss Easton's work. In the opinion of the Herald: "The singing of the prima donna again attained the lofty heights of excellence. Her beautiful voice was in good condition and she used it with a vocal skill and correctness in phrasing admirably adapted to the styles of the lyrics she delivered. Her smooth legato in the old airs was a delight."

#### SATURDAY, APRIL 21

#### JOSEF FUCHS

Recently returned from a European tour, Josef Fuchs, violinist, appeared at the Town Hall before a large and discriminating audience, Saturday afternoon, April 21. Opening his program with the *Bach-Nachse Partita* in E minor, he proceeded to what was the outstanding feature of the day, the *Josef Suk Suite* in four movements: *Quasi Ballata*, *Appassionata*, *Un poco triste*, *Burleska*. This work of modern music was played in a masterly way by Mr. Fuchs, in which depth of tone, quality, and flexibility were combined with an interpretation which was quite on a par with the composition itself. The *Paganini Concerto* in D major and Sarasate's *Introduction and Tarantelle* completed a program played with notable art, to which Harry Anik furnished spirited and sympathetic accompaniments. The New York Tribune says: "His tone was smooth, clear and sustained, bringing out the expression of slower passages and holding its quality through showers of fireworks."

#### SUNDAY, APRIL 22

#### FRIEDA HEMPEL

Welcome, Sweet Warbler, said a motto of silver and blue, and the throng which filled the spacious Hippodrome, April 22, supported the sentiment of 1850 with loud applause. Gowned in bobbing, flower-bedecked, white hoop skirts, which duplicated the costume Jenny Lind wore at her American debut, and with the traditional flowers in her golden hair, Frieda Hempel, the modern prototype of the Swedish Nightingale, duplicated the program given in Castle Garden (now the Aquarium) on that historical occasion. Having been led out in the quaint old way by Coenraad V. Bos, whose apparel was also of the middle nineteenth century,

Miss Hempel gave her accompanist a courtly sign and began with *Costa Diva*, from Bellini's opera *Norma*.

Her singing is marked by the famous soprano's traditional qualities of unusual sweetness and expressiveness. A singular richness in the lower ranges is not lost as she proceeds upward in finished coloratura reaches and her absolute unself-consciousness of facial expression and gesture aids the emotional understanding with which she interprets. She is equally effective in the brilliant roulades and trills of her arias and the delineative moods of the lieder. A group of Schubert and Schumann was accomplished with excellent style and polish and a naive manner that was most charming. A Norwegian Melody known both as *The Herdman's Song* and *The Echo Song* was sung in real Jenny Lind fashion (it was a favorite of hers) with the singer playing her own accompaniment. This won immense approval from the interested listeners. The performance of Meyerbeer's aria from *Etoile du Nord* with two flutes, Louis P. Fritz and John Fabrizio officiating, was interesting both to look at and hear. The collection of colorful masculine attire, emphasis on the "weskits," and the graceful bowing back and forth as the passages alternated, revived a picture in strong contrast to our uninteresting present day black and white clothes and stage behavior. A final group comprising Mendelssohn's *On Wings of Song*, a Bird Song composed expressly for Miss Jenny Lind by Taubert, A Greeting to America, also of historical interest as it was composed for Lind's first appearance in America, and *Home Sweet Home* introduced an encore session notable for length and enthusiasm.

Coenraad V. Bos supplied accompaniments that were dexterous and tonally beautiful; the way he joined the altered (Continued on page 50)

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## RUSSIAN WAVE INUNDATES MADRID

Mona Lisa Arouses Little Enthusiasm—American Conducts Third Performance—Little Interest in Native Works

Madrid, March 12.—I have already pointed out that Russia and Spain, though geographically distant, have in their culture, especially music, a great deal in common. Both are strongly influenced by the Orient; Spain by way of Africa, Russia directly by Asia. No wonder that the supposedly national tendency of Spanish music is strongly influenced by the new Russian; and no wonder that Glinka, father of Russian music, was inspired by Spanish folk music—especially that of the guitar players in Grenada, the city which enchanted Washington Irving. Knowing, as we do, the relationship of Spanish and Russian music, we are not surprised to see it and its interpreters scattered like the children of Israel to the four corners of the earth, dominate in a sense the musical life of Madrid.

Jarosy, confrencier of the Russian cabaret Blue Bird (a small edition of the famous Chauve Souris), relates an incident which happened at the first rehearsal of the troupe in Madrid. During the Russian peasant dance, workmen and wardrobe women in the theater suddenly joined in the dance, not being able to resist the enticing rhythms so similar to their own. Those familiar with the melancholy character of the Volga melodies will easily recognize a striking likeness to those of Arabic-Spanish origin. We have here Russian opera, cabaret, Russian symphony concerts, Russian cafe music and the Russian ballet; what else is there for those preferring Russian music to that of other European countries? Personally I look for a still greater future for the best in Russian music. After long unsuccessful experiments by musicians of other countries, Russia will eventually show the world what real modern music is.

Spain in particular, needs the Russian inspiration. Largely under this influence, Albeniz, Granados, Falla, Turina, and others have written national music; already there are people who try to prove by theory that it is not the real article at all and that only by getting away from the national popular tunes can one hope to achieve the genuine national art! Albeniz is compared to Rimsky-Korsakoff (which is not meant to be a compliment) and thus is thrown to the musical junk heap. I think however, that a greater compliment could not be paid him. Rimsky-Korsakoff, in my opinion, was one of the greatest composers of all time, and

I believe further that Albeniz, a master in so far as miniatures go, will live when the music of all the Spanish ultra-moderns is dead and buried.

## RUSSIAN ORCHESTRAL MUSIC.

Seldom have I witnessed such enthusiasm as that at a recent concert of the Philharmonic Orchestra conducted by Perez Casas. A number of selections from Rimsky-Korsakoff operas called forth storms of applause. Selections from Gretchaninoff and Moussorgsky, sung by Alexander Koubitsky with fine taste, were also heard, but the real climax of the evening was reached when Koubitsky sang a favorite folksong, accompanying himself at the piano. The text I did not understand, as he sang in Russian, but from its melancholy character it might have been the lament of an unhappy lover, who, in the refrain, forced himself to be jolly in spite of his real feelings.

Less successful, however, was a concert which was meant to be something real big—a "Russian Music Festival"—conducted by Rafael Benedito in the Teatro del Centro. Rimsky-Korsakoff was again conspicuous in this program with his Spanish Caprice. It was funny to hear how genuinely Russian he was, especially when he tried to be Spanish. From his skillful technic in orchestrating the Spanish folksongs, however, the native composers have learned a great deal. Glinka, Tchaikowsky, Borodine, were other composers represented on the program—Borodine by selections from his Prince Igor, in which Benedito had at his disposal a chorus whose ability was hardly above that of a pupils' ensemble. One having heard a real Russian chorus only a short while before could only give the Spanish chorus under Benedito credit for its good intentions.

## AMERICAN CONDUCTS MONA LISA.

Aside from the unfortunate performances of the Russian operas, whose interpreters, besides being below the average, did not give the works the necessary consideration and study, we have had a novelty in the shape of Max von Schillings' Mona Lisa, conducted by the composer himself. The presentation in Italian, with Mme. Hafgen and Messrs. Rode and Laubenthal, in the principal parts, was well balanced, but the interest of the half-filled house was slight. Mona Lisa is an opera whose libretto is far more effective than the bloodless music that accompanies it. The audience courteously applauded the composer, but retained the impression that the music was nothing more than the so-called "desk music" which—unfortunately—they think characteristic of German composers today. At the third repetition of the work, Schillings gave way to a young American conductor, Alexander Smallens, of Chicago, who accomplished his task most creditably.

## LITTLE INTEREST SHOWN IN NATIVE WORKS.

An equally cool reception was accorded to two one-act operas by native Spaniards, Arregui and Joaquin Turina. Arregui, an influential critic and incidentally a good symphonist, revealed his absolute ignorance of operatic writing in his Yolantha. The music is a mixture of Strauss and Debussy, and the text, as sung in Spanish by Lazaro and Nieto, was as unintelligible to a Spaniard as to a foreigner. To sum up: the audience applauded good-naturedly and—the opera disappeared.

Joaquin Turina, acknowledged by all to be the most important contemporary Spanish composer next to Falla, and thought by some even to excel him, made his debut as an opera composer with his Garden of the Orient, text by the notable Spanish poet, Gregorio Martinez Sierra. Sierra, it seems, does not understand a composer's wants and goes his way without the least consideration for the music. Turina, for his part, has no idea how to treat the scenes. The creation was listened to with due respect, but did not come up to expectations. Its lasting qualities, furthermore,

are very doubtful. Again no Spaniard could understand what was being said; again the orchestra played beautiful sounding music throughout, while on the stage the singers (Senorita Revenga and Senor Izal deserve special mention) stood around seemingly helpless. There was no hint of any sort of action. Simply dances and pantomime, with a little murder intrigue mixed in. It is a pity that the combined efforts of two good men like Turina and Sierra should result in such a poor achievement!

Only recently, after a performance of the Huguenots, one critic asked, when Meyerbeer was at last to be buried. To me, however, it appears that Meyerbeer is still very much alive, and if certain people in Spain would carefully study the fourth act of the Huguenots it might be to their advantage—and certainly not to the disadvantage of Meyerbeer.

DR. EDGAR ISTELE.

## Von Klenner Will Tour Southern Colleges

Baroness Katherine von Klenner, founder and president of the National Opera Club of America, goes to Atlanta for the May meeting of the Council, National Federation of Women's Clubs, and en route returning will stop at prominent Southern colleges in which some former pupils are in charge of the voice departments, including Winston-Salem. Her vast experience will make these stops of interest to all who meet her, for wherever she goes she is asked to talk on musical or related subjects. June 15 will find her as usual at her villa, Woo-Kootsie, Point Chautauqua, where she will hold her summer session of vocal music; this has come to be as much of a fixed institution as the parent Chautauqua itself, many who stop there going across the lake to obtain the advantages of the von Klenner school.

## Recital at Master Institute of United Arts

A piano recital of unusual interest was given on the afternoon of April 15 by scholarship pupils of Mr. and Mrs. Maurice Lichtmann at the Master Institute of United Arts. Those taking part in the program were Rose Saffin, Rebecca Kutel, Eugene Moses, Nikita Magaloff, Henrietta Schmierer, Rose Ramer and Theresa Ferrentino, all of whom showed evidences of the very careful training they had received under Mr. and Mrs. Lichtmann. Especially noticeable talent was shown by Nikita Magaloff, nine years old; by Eugene Moses, who is blind, and by Theresa Ferrentino.

## WHERE THEY ARE TO BE

From April 26 to May 10

- |   |   |
|---|---|
| <b>Alcock, Merle:</b><br>Cincinnati, Ohio, May 1, 2, 5.               | <b>MacLaren, Gay:</b><br>Chicago, Ill., May 8, 10.            |
| <b>Althouse, Paul:</b><br>Cincinnati, Ohio, May 2.                    | <b>Maier, Guy:</b><br>Buffalo, N. Y., April 26.               |
| <b>Baker, Della:</b><br>Newark, N. J., April 27.                      | <b>Poughkeepsie, N. Y., April 28.</b>                         |
| <b>Barbour, Inez:</b><br>Cincinnati, Ohio, May 5.                     | <b>Boston, Mass., May 4.</b>                                  |
| <b>Bensel, Cary:</b><br>Atlantic City, N. J., May 2.                  | <b>Springfield, Mass., May 5.</b>                             |
| <b>Bock, Helen:</b><br>Middleton, N. Y., April 27.                    | <b>Meluis, Luella:</b><br>Boston, Mass., April 29.            |
| <b>Coxe, Calvin:</b><br>Poughkeepsie, N. Y., May 2.                   | <b>Middleton, Arthur:</b><br>Worcester, Mass., May 10.        |
| <b>Crooks, Richard:</b><br>Worcester, Mass., May 9.                   | <b>Morini, Erika:</b><br>Mt. Vernon, Iowa, May 10.            |
| <b>Cuthbert, Frank:</b><br>Syracuse, N. Y., May 1.                    | <b>Morrison, Margory:</b><br>Cleveland, Ohio, April 26-28.    |
| <b>Davis, Ernest:</b><br>Kansas City, Mo., May 7-10.                  | <b>Murphy, Lambert:</b><br>Cincinnati, Ohio, May 4, 5.        |
| <b>Dadmun, Royal:</b><br>Worcester, Mass., May 9.                     | <b>Ney, Billy:</b><br>Marysville, Mo., May 8.                 |
| <b>Dilling, Mildred:</b><br>Bridgeport, Conn., April 26.              | <b>Novaes, Guimar:</b><br>Tacoma, Wash., April 27.            |
| <b>Easton, Florence:</b><br>Cincinnati, Ohio, May 1, 3, 4.            | <b>Seattle, Wash., April 29.</b>                              |
| <b>Ellerman, Amy:</b><br>Englewood, N. J., April 26.                  | <b>Spokane, Wash., May 1.</b>                                 |
| <b>Gunster, Frederick:</b><br>Syracuse, N. Y., May 1.                 | <b>Salt Lake City, Utah, May 4.</b>                           |
| <b>Harvard, Sue:</b><br>Indianapolis, Ind., May 6.                    | <b>Paderewski, Ignace:</b><br>Newark, N. J., April 26.        |
| <b>Heifetz, Jascha:</b><br>Newark, N. J., April 27.                   | <b>Boston, Mass., April 29.</b>                               |
| <b>Hempel, Frieda:</b><br>Hanover, Pa., April 26.                     | <b>Brooklyn, N. Y., May 2.</b>                                |
| <b>Hinshaw's Cox and Box Co.:</b><br>Grand Junction, Colo., April 27. | <b>Passmore, Melvena:</b><br>Harrisburg, Pa., May 3, 4.       |
| <b>Rifle, Colo., April 28.</b>  | <b>Pattison, Lee:</b><br>Poughkeepsie, N. Y., April 28.       |
| <b>Trinidad, Colo., April 30.</b>                                     | <b>Boston, Mass., May 4.</b>                                  |
| <b>Hudson, Byron:</b><br>Newark, N. J., April 27.                     | <b>Springfield, Mass., May 5.</b>                             |
| <b>Keener, Suzanne:</b><br>Ridgewood, N. J., May 7.                   | <b>Patton, Fred:</b><br>Schenectady, N. Y., April 26.         |
| <b>Kerns, Grace:</b><br>Oberlin, Ohio, May 5.                         | <b>Worcester, Mass., May 9.</b>                               |
| <b>Klink, Frieda:</b><br>Pittsburg, Kans., April 27.                  | <b>Raisa, Rosa:</b><br>San Diego, Cal., April 26.             |
| <b>Worcester, Mass., May 9.</b>                                       | <b>San Francisco, Cal., April 29.</b>                         |
| <b>Land, Harold:</b><br>Worcester, Mass., May 9.                      | <b>Portland, Ore., May 1.</b>                                 |
| <b>Langston, Marie Stone:</b><br>Allentown, Pa., April 26.            | <b>Spokane, Wash., May 9.</b>                                 |
| <b>Lennox, Elizabeth:</b><br>Kalamazoo, Mich., May 8.                 | <b>Rimini, Giacomo:</b><br>San Diego, Cal., April 26.         |
| <b>Letz Quartet:</b><br>Middlebury, Conn., April 26.                  | <b>San Francisco, Cal., April 29.</b>                         |
| <b>Portchester, N. Y., May 10.</b>                                    | <b>Portland, Ore., May 1.</b>                                 |
| <b>Macbeth, Florence:</b><br>Macon, Ga., May 1.                       | <b>Spokane, Wash., May 9.</b>                                 |
| <b>Spartanburg, S. C., May 4.</b>                                     | <b>Rubinstein, Erna:</b><br>Emporia, Kans., April 26.         |
|   | <b>Schofield, Edgar:</b><br>Bridgeport, Conn., April 26.      |
|   | <b>Schumann Heink, Ernestine:</b><br>Sharon, Pa., April 26.   |
|   | <b>Pittsburgh, Pa., April 30.</b>                             |
|   | <b>Seagle, Oscar:</b><br>Bloomington, Ind., May 2.            |
|   | <b>Simpson, Alma:</b><br>San Juan, P. R., May 10.             |
|   | <b>Smith, Ethelynde:</b><br>Portland, Me., May 2.             |
|   | <b>Spross, Gilbert:</b><br>Poughkeepsie, N. Y., May 2.        |
|   | <b>Sundelius, Marie:</b><br>Cincinnati, Ohio, May 2, 4.       |
|   | <b>Worcester, Mass., May 9.</b>                               |
|   | <b>Tittmann, Charles T.:</b><br>Cincinnati, Ohio, May 2, 5.   |
|   | <b>Washington, D. C., May 8.</b>                              |
|   | <b>Van Gordon, Cyrena:</b><br>Sturgis, Mich., May 2.          |
|   | <b>Saginaw, Mich., May 8.</b>                                 |
|   | <b>Vreeland, Jeannette:</b><br>Larchmont, N. Y., April 29.    |
|   | <b>Boston, Mass., April 30.</b>                               |
|   | <b>Syracuse, N. Y., May 1-2.</b>                              |
|   | <b>Hamilton, Ont., May 3.</b>                                 |
|   | <b>Whitehill, Clarence:</b><br>Cincinnati, Ohio, May 1, 3, 4. |

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### Sittig Trio Plays in Newark

On April 12, the Sittig Trio (Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano), assisted by May Korb, soprano, were heard in an interesting concert in Wallace Hall, Newark, N. J. As its opening number the trio played Gade's trio in F major, and closed the program with Serenade by L. Liebling. This latter composition was presented by the Sittig Trio at the Hotel Plaza, New York, several years ago, when it won hearty approval.

Miss Korb sang an aria by Mozart with violin obligato, and later gave a group of songs, with cello obligato, comprising Viens Aurore, Old French, two little songs of the months, Stebbins, and Chanson d'Amour, Hollmann.

Edgar V. Sittig played as his cello solo, Corelli's sonata in D minor, and Margaret rendered Bruch's violin concerto op. 26, with her accustomed dash and finish.

The Newark News of April 13 says in part: "In their introductory number, Gade's trio in F major, they showed not only the technical skill that made light work of such difficulties as the score contains, but such ability in modulating, blending and balancing their tones as resulted in a smooth performance in which the spirit as well as the letter in the composition was set forth in stirring effect."

... At any rate, it has acquired a freedom, facility, confidence and finish in ensemble performance that impart style, authority and no little charm to its work. By its playing of Liebling's Serenade it advanced itself in the esteem of the audience.

"In several solos, Miss Sittig's qualities as a violinist were more fully revealed than they could be in the ensemble. In her playing of Bruch's concerto in G minor... her bowing was so firm and flexible and her fingering so easy and sure that her performance from a technical standpoint of view was admirable."

"As was to have been expected, Miss Korb's share in the concert heightened enjoyment of it. So few among later day vocalists are capable of doing justice to Mozart's style in writing for the voice that it is a pleasure to encounter one who meets the requirements. As one of the finest exemplars of Mozartian music, Mme. Marcella Sembrich has taught Miss Korb how to sing his operatic and other songs."

"The classic period in music also was recalled by Edgar H. Sittig's playing of the seventeenth century Corelli's sonata in D minor. . . . On this occasion he impressed the audience by the mellow quality of the tones he produced, his faultless intonation and the suavity of performance."

### Morgan Kingston's London Concert, May 13

Morgan Kingston, Metropolitan Opera tenor, will sail for Europe on the S. S. Berengaria on April 24, two days after the close of the Metropolitan Opera season.

On May 13, Mr. Kingston will give a concert in the Royal Albert Hall, London, and later will make a tour of the North of England. This will be Mr. Kingston's second visit to England since he came to America to be the principal star of the Century Opera Company in 1913.

### Wentworth and Parr Direct Pageants

Under the direction of Estelle Wentworth and Albert Parr, two religious pageants were given during Holy Week at the First Congregational Church, Washington, D. C. The Triumphant Entry was given on Palm Sunday, March 26 and 27, and The Fulfillment was given on March 28, 29 and 30. The church was packed to overflowing at each presentation, and hundreds of people were turned away. The pageants caused such widespread interest that arrange-



Etching by Marianne Hirschmann-Steinberger.

JOHANN STRAUSS, THE WALTZ KING: VOICES OF SPRING

ments were made to give both of them on Saturday evening, March 31.

### Norfleet Trio on Tour

The Norfleet Trio is now making its annual spring tour which, as usual, carries it to the Gulf. Concerts have been arranged in Texas, Oklahoma, Ohio, Pennsylvania and other States. The trio finds that its educational campaign of several seasons is bearing fruit in a new appreciation of

and interest in chamber music. To a considerable degree this is assigned to the children's unique matinee programs worked out by the members of the trio and presented throughout the country.

### Another Rio Pupil Secures Engagement

Thomas Green, tenor, pupil of Anita Rio, appeared with the Cinders company in New York at the Dresden Theater on the evening of April 3.

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## SEVENTH PANHANDLE MUSIC FESTIVAL AT AMARILLO, TEX., PROVES A SUCCESS

The seventh annual Panhandle Music Festival given under the supervision of the Amarillo College of Music, E. F. Myers, director, took place at Amarillo, Tex., April 9-14 inclusive. This festival is one of the most pretentious in the southwest and draws participants from a territory within a radius of some five hundred miles. Over twenty cities were represented in the contests for the vocal, piano, violin, choral and orchestra prizes. A number of noted artists were heard throughout the week.

The first concert of the festival was given on Monday evening, April 9, by Mme. Schumann Heink, who was assisted by Florence Hardeman, violinist, and Katherine Hoffman, pianist.

On the following day a matinee performance of Hansel und Gretel was given by the Harmony Club of Amarillo, with local soloists and orchestra; those taking part were Howard Williams, Elizabeth Worzell, Nelle Horsbrough, Viola Wilson, Winifred Kiser, Margaret Woodruff, Rosamond Orr, Mrs. Robert Wilson, Mrs. F. E. Woodruff, Mrs. H. J. Jouser, Stanley W. Nickerson and Mrs. F. M. Ryburn.

Alberto Salvi gave the third festival concert assisted by Mrs. Edward R. Mayer, a soprano of Amarillo, whose accompanist was Mrs. R. C. Martini. The program included many of Mr. Salvi's most attractive numbers.

The Rose Maiden, a cantata by Frederick H. Cowan, was given at the fourth concert by the Panhandle Festival Chorus and Orchestra, under the direction of Emil F. Myers, with Lila Austin Myers at the piano. The soloists were Felice Stinnett, Mrs. Ross Williams and Mrs. A. J. Worzell, sopranos; Armine Park and Mrs. C. E. Kiser, contraltos; Howard Williams and Emil F. Myers, tenors, and Bradley D. Kimbrough, baritone. Anna Case gave the next concert assisted by the Amarillo Choral Society (Mrs. Fred Krug, conductor). Mrs. Gordon Hines was accompanist for the society and Edouard Gendron was accompanist for Miss Case.

A concert given by the Philharmonic Club in costume

and entitled Our Yesterdays and Our To-Days was next in order. The sketch included Ye Puritan Partye, with a scene in a New England home into which were introduced Indian songs and dances. A Colonial period followed (1773), the scene in the drawing room of a Colonial mansion during which the songs popular in that day were sung. The Virginia singers of 1850 introduced the popular Foster songs and others, closing with Dixie. The final scene was laid in 1923 in an average American home. Modern music was featured.

Arthur Middleton gave his recital on the evening of April 13. His program included a number of oratorio selections by Handel and arias by Rossini and Verdi. His most popular groups were Salt Water Ballads by Keel and the last, which included Danny Deever.

The final concert, April 14, was a production of The Elijah by the Festival Chorus and orchestra, again under Mr. Myers' direction. Every effort was made to perform the work in a truly spiritual way. The effect was most telling. The soloists were: Mrs. Frederick Krug, soprano; Miss Debbie Patterson, alto; Robert Watkins and F. W. Moore, tenors; Arthur Middleton, bass baritone, and Allen Joiner.

### Cecilia Guider Going to Europe

Cecilia Guider, soprano, will soon sail for Europe to fill some engagements there, returning in October when she will make an extended concert tour. Mrs. Guider has been obliged recently to cancel three engagements owing to a severe cold which followed her last appearance at Carnegie Hall on February 15.

In a recent interview, the singer is quoted as follows: "The American teacher should be first considered, for we have here in this country some of the finest teachers of the age. For instance, one of the greatest singers of all time, G. Campanari. It should also be said that if he was a great singer, he is also a great teacher, knowing how to impart to others the art that made him famous. Why go abroad to study?"

Mrs. Guider has received all of her training in this country and the coming trip to Europe will be her first.

### Clement Returning Under Bourdon Management

Louis H. Bourdon, the Montreal manager, announces that Edmond Clément, the French tenor, will return to America early in the season of 1923-24 for a short concert tour in Canada and the United States, under Mr. Bourdon's exclusive management. It was Mr. Bourdon who brought Mr. Clément back in the season of 1921-22, after he had been absent for nine years. The tremendous success scored by the tenor, especially in New York, where he gave two sold-out recitals within a week, will be recalled. The coming tour promises to be as successful as that one.

### Weingartner Threatens to Retire

Vienna, March 28.—Felix Weingartner, who returned from a Roumanian concert tour a few days ago to conduct the premiere of Josef Holbrooke's opera, The Children of Don, at the Volksoper, has caused a sensation by an article published in yesterday's Neue Freie Presse and termed by himself a defense of his position. In this article Weingartner for the first time verifies publicly and officially the truth of the many rumors current here concerning the Volksoper and repeatedly recorded in these columns, and intimates the possibility of his retirement from the Volksoper in the near future.

### Samaroff at Spartanburg Festival

Olga Samaroff will make one appearance at the Spartanburg Festival in Spartanburg, S. C., on May 3, when she will be heard as soloist with the Philadelphia Festival Orchestra, Thaddeus Rich conducting.

### Ellerman, Cox and Spross in Joint Recital

Amy Ellerman, contralto; Calvin Cox, tenor, and Gilbert Spross, composer-pianist, will give a joint recital at Poughkeepsie, N. Y., on May 2.

## MUSIC FESTIVALS, 1923

### American

|                    |                             |
|--------------------|-----------------------------|
| Ann Arbor, Mich.   | May 16, 17, 18, 19          |
| Bethlehem, Pa.     | May 25, 26                  |
| Bryan, Ohio        | May 2, 3, 4                 |
| Cincinnati, Ohio   | May 1, 2, 3, 4, 5           |
| Coe College, Iowa  | May 7, 8                    |
| Emporia, Kans.     | May 1                       |
| Evanston, Ill.     | May 24, 25, 26, 28, 29, 30  |
| Harrisburg, Pa.    | May 1, 2, 3, 4              |
| Mt. Vernon, Iowa   | May 10, 11, 12              |
| Nashua, N. H.      | May 17, 18                  |
| Newark, N. J.      | April 25, 26, 27            |
| Pittsfield, Mass.  | September 27, 28, 29        |
| Spartanburg, S. C. | May 2, 3, 4                 |
| Springfield, Mass. | May 4, 5                    |
| Syracuse, N. Y.    | April 30, May 1, 2          |
| Toronto, Canada    | April 30, May 1, 2, 3, 4, 5 |
| Urbana, Ill.       | May 10, 11, 12              |
| Worcester, Mass.   | May 7, 8, 9, 10, 11         |

### Foreign

|                             |                                     |
|-----------------------------|-------------------------------------|
| Austrian Music Week, Berlin | June                                |
| Special Opera Week, Berlin  | September                           |
| Cassel, Germany             | May 11, 12, 13, 14, 15, 16          |
| Donaueschingen, Germany     | July 29, 30                         |
| Düsseldorf, Germany         | June 29, July 4                     |
| Gothenburg, Sweden          | June 29, July 2                     |
| Frankfurt, Germany          | June 17, 18, 19, 20, 21, 22, 23, 24 |
| Hamburg, Germany            | May 15                              |
| Leipzig, Germany            | June 2, 3, 4                        |
| Munich, Germany             | August 1 to September 30            |
| Salzburg, Germany           | August 8, 9, 10, 11, 12, 13, 14     |
| Zurich, Switzerland         | June 8 to 29                        |
| Vienna, Austria             | April 17-29                         |
| Welsh Eisteddfod            | August 6, 7, 8, 9, 10, 11, 12       |

### Hugh C. M. Ross Scores in America

Hugh C. M. Ross, who was engaged in 1921 to come to Canada from England to conduct the Winnipeg Male Voice Choir, scored heavily with his organization this season, not only in Canada but also in many cities in the United States. Previous to his coming to Winnipeg, Mr. Ross had been working in London and had conducted there and also in Oxford, where he was president of the University Musical Club.

To a reporter of this paper Mr. Ross stated: "When I



HUGH C. M. ROSS

came to Winnipeg I found the choir in a surprisingly well advanced condition. It had been in existence for six years under four different conductors, two of my predecessors having been engaged from England as I was. The principal reason for which I was engaged was to prepare the choir for its first tour of certain cities in the United States, which took place in 1922, when the choir first went to Chicago. It was due also to the first appearance of the choir in Minneapolis that I obtained the engagement of guest conductor with the symphony orchestra there. The success of the choir's first tour induced me to attempt another this season on a larger scale and this tour extending as far as New York has just been completed."

What Mr. Ross did not tell the reporter was, that the success of the Winnipeg Male Voice Choir was even considerably more than last year and that its conductor was emphatically proclaimed in every city.

Mr. Ross' other activities in Winnipeg include the direction of the music department at the Wesley College, and he has also founded a large mixed chorus, of which it is said the women's section is almost equal in every quality to that of the Male Voice Choir.

R. D.

### Asbury Park's First Music Week

Asbury Park's first observance of Music Week will take place from April 29 to May 5. Mrs. Bruce S. Keator is the general chairman. Programs of interest have been arranged, which include song, organ, piano and violin recitals, as well as musical services in the churches, community services and addresses by prominent people.

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### Werrenrath Gives Two Recitals in One

At his third and last New York recital of the 1922-23 season at Carnegie Hall on April 8, Reinold Werrenrath virtually sang two recitals in one—so many were his encores—twelve in all. His first group of four old Italian songs he encoored with the charming renditions of the old English, *The Pretty Creature*. It is so seldom that an opening group at a New York recital ever has sufficient applause for a singer to give an encore that the thunderous hand-clapping that was so insistent for this came as a big surprise.

Following the four beautiful seldom sung Serious Songs of Brahms came applause, that also demanded an encore to which Mr. Werrenrath gave in the charming *Sonnenschein* by the same composer, and following the *Credo* from *Otello* he sang that lovely atmospheric French song, *Le Miroir*, by Gustave Ferrari.

Following the three Grieg songs that formed the fourth group of the program, the continuous and roaring applause forced the baritone to sing three songs even though the perpetrators knew they would get their usual string of unwearied Werrenrath favorites at the end of the concert. The first encore after this group was *Irmelin Rose*, one of the Danish songs which Mr. Werrenrath sang at his last recital in February on Washington's Birthday; the second was *Duna*, as usual the most requested of all in the many letters that come back stage—and the third was the delightful Scotch folk song, *Roy's Wife of Aldivalloch*, which Charles Gounod arranged for George Werrenrath, the baritone's father, when he was the leading tenor in England and on the Continent at the time the composer and singer lived together many years ago. After the last group which was all in English—modern of course—came six more songs not printed on the regular list. The first was *The Wreck of the Julie Plante*, Geoffrey O'Hara's setting of the Drummond poem by that name; next was the well known Kipling *Speaks* "Werrenrath specialty," as the *Globe* says, *On the Road to Mandalay*; then the Kashmiri Love Song by Amy Woodforde-Finden, which Mr. Werrenrath has just recorded for the Victor Company; the fourth was *The House of Memories* by Florence Aylward, which is also a red seal record; *Fuzzy Wuzzy*, likewise a Kipling ballad and also recorded (music by Arthur Whiting) and finally, *The Last Song*, written for Mr. Werrenrath by James Rogers.

The writer of this article heard several discussions among the listeners about the concert to the effect that it was the finest recital vocally, artistically and popularly, of any Mr. Werrenrath has ever given. As the people edged their way toward the stage to get nearer at the conclusion of the program, one woman turned and seeing the balconies crowded with eager and applauding enthusiasts exclaimed in a loud voice, "It's just like an opening night at the opera—did you ever see anything like it?"

### Scholarships Awarded to Lovette School

Washington, D. C., April 10.—Announcement of the gift of two scholarships for piano and voice to the Lovette School of Music of Washington, D. C., was made at the convention of the Alabama Federation of Music Clubs, which took place in Montgomery, Ala., last week. The scholarship for piano entitles the successful applicant to a year's tuition under T. S. Lovette, a pianist and pedagogue of international reputation. Lovette pupils are found in many countries, including nearly every State in the United States, Canada, Germany, Australia, North Queensland, England, Scotland and Wales. The scholarship in voice is given for

a year's tuition under Eva Whitford Lovette, the well known mezzo soprano and vocal teacher, who has a wide reputation in this country where many of her pupils are holding important positions as teachers and singers. These scholarships were given at the request of members of the Federation who expressed themselves as having "long been interested in your valuable work for music in the great State of Texas" and so "am asking the kind favor of a scholarship to your esteemed institution."

D. G.

### Patterson Pupils in Joint Recital

On April 17, two of the artist-pupils of A. Russ Patterson were heard in an Intimate Recital at the studios, assisted by Louis Hammerschlag, violinist. Mr. Hammerschlag opened a program that was just long enough and never tiresome. His contribution was the Tartini sonata in G minor, which he played extremely well. Next came Lenore Van Blerkom, possessor of a fine soprano voice of much power and sympathetic quality, who made a favorable impression upon the good sized audience. She is aided in her singing by her intelligent interpretations. Whether it be a French or German song, an operatic aria or a simple ballad in English, she is certain to get the best out of the composition and impart it to her audience in a charming, easy manner.

Edward Beckman, tenor, gave pleasure through his singing of varied numbers. He has a big voice of fresh, ringing quality which he uses with ease. He is still in his early twenties and certainly has a future. Both singers, in their work, showed careful training and a decided progress since the writer last heard them. Mr. Patterson furnished sympathetic accompaniments for the singers in the following program: *Cavatina*—Robert le Diable (Meyerbeer), Lenore Van Blerkom; *Lie schwebt' mir noch Kurzlich im Arme* (Arensky) and *Vergebliches Standchen* (Brahms), Lenore Van Blerkom; *Triste Ritorno* (Barthelemy), Edward Beckman; *Les Cigales* (Chabrier), Ouvrez (Dessauer), and *Le Nil* (Leroux) with violin obligato, Lenore Van Blerkom; *Pale Moon* (F. K. Logan), *My Rose* (Malcolm), and *For You Alone* (Geehl), Edward Beckman; *The Temple Bells*—Indian Love Lyrics (Amy Woodforde-Finden), and *Tally-Ho* (Leoni), and *'Tis Enough* (Edwards), Lenore Van Blerkom with the composer at the piano; duet—*Si, la stauchezza mopprime*, *Il Trovatore* (Verdi), Lenore Van Blerkom and Edward Beckman.

### Marie Miller Under Her Own Management

Marie Miller, harpist, is now under her own management, with Eve Haran as her personal representative.



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## GOTHAM GOSSIP

## AMERICAN GUILD OF ORGANISTS HAS FOUNDERS' DINNER.

A Founders' Dinner, at Hotel Lucerne, April 12, by the American Guild of Organists, brought together many well known musicians, among them leading organists who were associated with Dr. Gerrit Smith in founding the guild some twenty-eight years ago. Sixty persons of both sexes were seated at the long table, among them Messrs. Sealy, Baldwin, Dickinson, Ford, Woodman, Doersam, Schmidt, McAll, Froelich, O'Hare, Andrews, Baldwin, Brewer, Neidlinger, Stubbs, Munson, Williamson of the Evening Post, Oscar Saenger and Charlotte Wells Saenger (the latter a founder), Mesdames Fox, Burndrath, Phelps, Dickinson, Richard T. Percy, Riesberg and others. A letter was read by Warden Sealy, from Rev. Dr. Stires, chaplain of the guild, and other letters followed from present and former members, George W. Chadwick, Charles T. Ives, Henry Holden Huss, Louis Arthur Russell, Arthur Foote (Boston), George F. Read, William C. Carl, Coombs, Dossert, Macfarlane, Henry Eyer Browne (Talmage's former organist, and said to be the oldest living member of the guild), etc. On the Warden's suggestion all the founders present stood and were warmly applauded. Dr. Gerrit Smith, practically the founder of the guild, April 13, 1896, was repeatedly named and his memory honored. Of 145 founders there are still 100 living; 2,300 members are on the rolls, 800 by examination, with 300 headquarters members; these and other

facts were brought out by Warden Sealy. Mr. Woodman was brief in his talk, with reference also to Dr. Smith, "Noble man, genial personality." Mr. Wright spoke of the organizing of thirteen chapters, and Messrs. Brewer and Hedden talked on similar lines. There are now annual examinations for membership all over the United States. A Pacific Coast convention of the guild is planned. Dr. Brewer said that one big result achieved by the guild was the increasing fellowship among members, the getting acquainted; "Once we knocked, now we boost." Walter Henry Hall ("The only warden who never did anything," said he of himself) spoke in entertaining fashion and Mr. Baldwin recalled numerous occasions instituted by Dr. Smith when the refreshments served would violate present Volstead laws. In Texas there are 120 members. There is a vision of the times when 10,000 members will be on the roll. Mr. Gale spoke of the fine big services held by the guild in St. Bartholomew's Church, with procession by the guild, and of subsequent affairs in which combined choirs participated, and thought they should be continued. Mr. Hedden, of the examination committee, spoke of various interesting facts, many of them very humorous, and aptly called himself the "shock absorber." A vote of thanks was given Chairman Doersam, who, with Warden Sealy, had arranged the dinner, and the interesting affair ended auspiciously. Dr. Dickinson said that he had been seized with a sort of dread premonition that this might happen, whereupon he consulted the secret archivist of the guild, H. G. Weels, resulting in a "poem" of fifteen lines, the metaphors of which seem a little mixed, as follows:

## THE GUILD.

'Twas founded and welded together by a SMITH,  
Spiced and sweetly savoured by a SALTER,  
Pulled into closer fellowship in a goodly HALL,  
Hewn and turned to elegance by a skilled WOODMAN,  
Kept the Doctor away with a BALDWIN a day,  
Was cheered and inspired (though not inebriated) by a BREWER,  
Intellectualized by a HE(A)DDEN,  
When it had had its rough edges trimmed off WRIGHT,  
An ANDREWS drew the "WARREN" elements together;  
Never, never did one give DEMA-REST!  
'Twas fanned into quick life by a brief GALE,  
Firmly fixed upon financial feet by a skilful BAIER (Buyer),  
"Sketchily" adorned by a FEDER-LEIN;  
And that's all to date now really,  
Except to make profound salaams to SEALY!

## PUBLIC DEMONSTRATION BY SOCIETY OF THEATER ORGANISTS.

The fourth public demonstration of the Society of Theater Organists will be held in Wanamaker auditorium, Wednesday, May 2, as part of the organ festival held by the National Association of Organists during Music Week. The organ will be presented in many phases—as a concert instrument, in conjunction with motion pictures, and choral ensemble. The motion picture demonstrations in the Wanamaker auditorium have attracted large crowds of music lovers who have thus become acquainted with the work of the leading theater organists in New York, in the most advanced type of picture accompaniment.

Firmin Swinnen, of the Aldine Theater, Philadelphia (formerly of the Rivoli, New York) will play the first movement of Widor's fifth symphony with his own pedal cadenza, which achieved great popularity when the work was performed as an organ concerto at the Rivoli Theater.

John Hammond, organist of the Eastman Theater, Rochester, will play the feature, The Eternal Flame, with Norma Talmadge. The Eastman Theater is operated in conjunction with the Eastman School of Music of the University of Rochester, one of the most completely equipped schools of music in the world, founded by George Eastman. Mr. Hammond was the first president of the Society of Theater Organists.

There will be a Post Nature scenic, Voices of Gladness, and a comic cartoon, played by J. Van Cleft Cooper of the Rivoli Theater.

## MRS. BRUCE S. KEATOR AND ASBURY PARK MUSIC WEEK.

Mrs. Bruce S. Keator, so well known in New York musical activities, is general chairman of the Asbury Park Music Week; under her direction there are splendid musical features for every day, consisting of musical services in churches, organ recitals by eminent organists such as Farnam, Sealy, Adams, Gail, Noble, Doane, with assistance of noted artists, such as Hempel, Nevada Van Der Veer, Reed Miller, Virginia Mauret, John Barnes Wells, Bos, etc., and Mrs. Julian Edwards will be visiting hostess from New York.

## KREBS BOTH COMPOSER AND PIANIST.

S. Walter Krebs, composer-pianist, was heard in a concert, West Side Branch, Y. M. C. A., March 24, Signe Hagen, soprano, sharing the program with him. Mr. Krebs played works by Bach-Tausig, Chopin, Beethoven, Brahms, Liszt, and his own etude. Miss Hagen sang Krebs's A Song of Tomorrow and Garden of Life, as well as other songs and Vissi D'Arte (Puccini). The music gave much pleasure to the large audience chiefly of young men.

## WARFORD FIVE WIN FAVOR.

Last week five pupils from Claude Warford's studio were engaged as follows: Mary Davis, contralto, for the First

Presbyterian Church, Orange, N. J.; Marjorie Lauer, soprano, for the First Congregational Church, Newark; Claribel Adams, soprano, as soloist of St. Mary the Virgin (N. Y.), during the summer months; Margaret Haase, soprano, for the First Reformed Church, Brooklyn, and Joseph Kayser, baritone, for St. Edward the Martyr (N. Y.).

## GUSTAVE L. BECKER GIVES LECTURE-MUSICAL.

April 7 a lecture-musical was given, based on Beethoven sonatas, by Gustave L. Becker, in his Carnegie Hall studios, Lotta Davidson, violinist, assisting. The sonatas ranged from opus 13 to opus 96, covering also the pastoral, Waldstein, Moonlight and Pathetic sonatas. These were performed by Charlotte Gibbon Buckley, Helen A. Tracy, Estelle Perlitch, Zalic J. Jacobs, and Mr. Becker himself, who played the Moonlight Sonata, and was associated with Miss Davidson in the sonata for violin and piano, opus 96. Mr. Becker issued invitations for a Novelty Program, April 22.

## THEODORE STRONG FOR SCIENTIST CHURCH.

Theodore Strong, organist and director, and Mrs. Strong, contralto, of Grace M. E. Church, leave those positions May 1, when he becomes organist of the Twelfth Church of Christ, Scientist, at Aeolian Hall. April 27 he will give a half hour recital before a lecture at this hall.

## LAURIE MERRILL'S ENGAGEMENTS.

Laurie Merrill, soprano, who appeared at the M. E. Home for the Aged, March 2, in a song recital, will be heard at St. Agatha's School, April 27, in a costume recital, with Ludmilla Wetché as accompanist.

## CULTURE FORUM CONCERTS.

Adelaide Vilma, coloratura soprano, and Cheste M. Hall, lyric tenor, gave a program before the Culture Forum, April 14; Albert Sonberg gave a talk on Cooperative Summering for the Friendly Musical Club, April 20, and various other musical and literary features are announced in a folder issued by the Forum.

## SANDOR VAS, PIANIST, IN NEW YORK.

Sandor Vas, pianist, of Hungarian birth, who studied with Nikisch in Leipzig and has appeared in New York concerts with success, is again in the metropolis.

## Clara Clemens' Second Ann Arbor Recital

Clara Clemens is presenting her series of seven historical song recitals under the auspices of the Ann Arbor Music Club this spring and the second program was given April 4; it embraced works exemplifying the first stages of development in song forms, offering Bach, Handel, Gluck, Lully, Rameau, Arne, Purcell, Durante, Cesti, Haydn, Mozart and Beethoven. Through this imposing list of composers Mme. Clemens found splendid opportunities for emotional expression and a fresh display of her versatility.

The Michigan Daily in its review of the concert, remarks that "the singer brought to her music the same lovely voice and interpretive supremacy which have combined to insure for her a distinctive place among the hordes of recitalists. A wider scope for emotional expression was afforded than in the preceding folksong program and Mme. Clemens is a mistress of emotional utterance artistically controlled yet poignantly affecting. In the songs of Haydn, Mozart and Beethoven she was at her best; the familiar My Mother Bids My Bind My Hair was richly endowed with poetic feeling, while the caressing tenderness of Mozart's Wiesenlied induced the audience to demand a repetition."

The dramatic force that Clara Clemens can bring into play when required has always been an important element in her art and this was again evidenced in her singing of Loewe's Edward. The Ann Arbor critic says: "Her rendition of the terrifying ballad was a dramatic climax again proving her amazing versatility by a thrilling exposition of music obviously written for a man's voice."

## Hungarian Pianist Scores Success

Erwin Nyiregyhazi, with Paul Althouse and Queena Mario, furnished the program at the last of the Vernon Room Musicales recently at the Chalfonte-Haddon Hall, Atlantic City. The Sunday-Gazette of that city said: "The Hungarian pianist simply took his audience by storm; literally speaking, they were swept from their feet. His triumph was assured when he rendered the Hungarian rhapsody No. 2 by Liszt. His audience broke into spontaneous applause before the grand finale of the composition. He was recalled numerous times, and responded with many encores, among them a Brahms waltz. His technic was marvelous. Each note received its full worth and every stroke was made to count. The Valse Triste by Sibelius, with its peculiar movement and wealth of expression, was greatly enjoyed."

## Marguerite Sibley in Recital

Marguerite Sibley, mezzo soprano, gave a song recital recently in the Academy of Music Foyer, Philadelphia, before a capacity audience. That she has many friends and admirers in that city was fully evidenced by the large number of floral tributes which she received. The program, an interesting and varied one, contained several songs which are not heard frequently. Miss Sibley was equal to the demands of the numbers, being just as effective in the lighter selections as she was in those of a more serious nature. Hers is a pleasing voice which has been well trained. In connection with the accompaniments furnished by Agnes Reifsnnyder, the well known contralto, it is interesting to note that she shows the same artistry at the piano that she does in her vocal work.

## Gladice Morisson Receives Warm Tribute

The Courier des Etats Unis of March 18, comments as follows upon Mme. Morisson's singing at the radio station WEAF, on March 11 (French night): "Mlle. Gladice Morisson, the exquisite diseuse-singer of eighteenth century French songs, sang with a finished art these melodious songs of yesterday that we all love and admire, especially when they are done so admirably."

## Effa Ellis Perfield Moves

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### Ithaca Conservatory Promotes Community Work

The first Six Day Community Institute for Music Teachers and Music Directors, held under the auspices of the Ithaca Conservatory and Affiliated Schools, April 2 to April 7, closed its session with a request from each member of the Institute that in order to make permanent the value of the work received during the week a convention of this kind should become an annual institution.

The keynote of the week was the broadening of the viewpoint of the musician and his assimilation into the life of his community as a leader for the betterment of its musical conditions. This note was sounded by W. Grant Egbert, president of the Ithaca Conservatory of Music and Affiliated Schools, in his address, *The Musician of Tomorrow, His Opportunities and Responsibilities*. President Egbert said in part: "The musician of tomorrow will be able to work under better conditions and his responsibilities will be commensurate with his opportunities. The specialist must be broadly educated, in command of co-related subjects and a thorough musician."

Edward Amherst Ott, dean of the Chautauqua and Lyceum Arts School, made an appeal for the standardization of music through a co-operative movement of musicians themselves. He stated in part: "Business men have their Rotary clubs, commercial clubs and conventions, but the music teacher has no one with whom to talk shop. Music cannot be standardized until musicians get together and have their own committees and their own conventions."

Other interesting talks were given by specialists in different fields. Correction of Speech Defects, by Dr. Frederick Martin, dean of the Martin Institute for Speech Correction; Problems of a Music Teacher in a Small Community, Harriet Corbin, Dryden, N. Y.; Teaching Methods and Teaching Materials for the Piano, with discussion of the famous Kinsella Method for Children, Louise Tewksbury, director of the Conservatory Preparatory School; Physical Exercises for Singers and Speakers, Dr. Albert H. Sharpe, dean of the Ithaca School of Physical Education; The Private Music Studio, Evelyn Bosworth, Elmira, New York; Organizing and Conducting a Community Orchestra, David Mattern, teacher of music in the Rochester public schools; Needs of Community Musicians and Musical Organizations, C. W. Whitney, Extension specialist in Community Music at Cornell University; Musical Form and Analysis, Gladys E. Hooper, specialist in public school music; Vocal Methods, Herbert Witherspoon of New York City, supervisor of the Ithaca Conservatory vocal department. G. C. Williams, dean of the Williams School of Expression, acted as chairman of the Institute and varied the program with interesting interpretative readings of modern and Shakespearian drama.

Two outstanding events of the week were the musical contests of high school orchestras, glee and choral clubs. The orchestras of the East High School Orchestra, Rochester, under David Mattern, won the silver loving cup. The Ithaca choral and glee clubs won the cups in these two contests. Other events of the week were a faculty concert participated in by Leon Sampaix, director of the School of Piano Playing; John Quine of the vocal department; Frances Yontz, of the violin department, and Helen Harrison of the Williams School of Expression.

The music teachers in attendance at the Community Music Institute felt the need of an organization to make permanent the value of the work received. To this purpose, the Eastern Music Teachers' Association was organized with the following officers elected for the year: president, Arthur Soule, Johnson City, N. Y.; vice-president, Emmet Clarke, Stoneboro, Pa.; secretary and treasurer, Mildred R. Sexton, Binghamton, N. Y.

The dates for the Institute next year are April 21 to April 26 at the Ithaca Conservatory.

### Denishawn Dancers End Their Season

The New York engagement of Ruth St. Denis, Ted Shawn and the Denishawn Dancers at Town Hall was so successful, although it was their fourth engagement in New York this season, that the original week was extended to include four more performances. It could have been prolonged beyond that but Town Hall was not available. The balance of the week was made up of a matinee and night engagement in



*Marianne Hirschmann-Steinberger*

*Schubert*

Etching by Marianne Hirschmann-Steinberger.

SCHUBERT: WANDERER'S NIGHT SONG (GOETHE)

Holyoke, Mass., on Patriot's Day, Friday in New Haven and Saturday in Montclair.

This ends the season for the company. Mr. Shawn was scheduled to sail on Tuesday for England and Spain on the Berengaria. Miss St. Denis will rest for a fortnight at the seaside and at the end of June will be joined by Mr. Shawn at Marijden, the summer school of Denishawn, at Peterboro, N. H. Next season's tour will begin in the East on October 15.

### Frederick Southwick in Hazelton

On March 6, Frederick Southwick gave his sixth recital in the past four seasons at Hazelton, Pa., and was more

enthusiastically received than ever before. He sang songs by Schumann, Schubert, Leoni, Spross, Boote, Dunn and Meta Schumann. Edgar Bowman was the accompanist.

### Busy Month for Macbeth

Florence Macbeth has a busy month ahead of her, singing in recitals every third day and covering five States, Iowa, Kansas, Texas, Florida and Kentucky. She has also been engaged as soloist with the Boston Symphony Orchestra in Boston, Pierre Monteux conducting, and will appear as soloist, in the Bell Song from Lakme and the Mad Scene from Lucia di Lammermoor, on Artists' Night at the Newark Festival.

|                            |  |                         |
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## BERLIN HAS ITS FILL OF EASTER MUSIC

Many Splendid Offerings Given During the Spring Holidays—Beethoven's Ninth Ends Philharmonic Series—Anti-Semitic International Society Active—Contemporary and Modern Music—The Real Revolutionaries—Back to Sanity—Operatic Inactivity—Discovering Russian Opera—A Week of Parsifals

Berlin, April 3.—Easter, the Christian festival of Spring, is, in this Christian country, so replete with musical traditions that there is little room for music that does not somehow pertain to them. There is the St. Matthew Passion, done by various choruses, without fail; there is Parsifal, performed in as many opera houses as there are. There are oratorios and musical services in churches and in concert halls. The quality of these performances, insofar as they are not merely perfunctory, is, I suppose, still better in Germany than most anywhere else. And this year there was a good deal that was not perfunctory, as for instance the remarkable performance of Beethoven's Missa Solemnis by the venerable Singakademie, already recorded in a recent letter from here, which had to be repeated on Maunday Thursday night. Prof. Siegfried Ochs' Academic Chorus at the Hochschule gave a performance of Handel's Israel in Egypt that was, likewise, more than respectable—especially when one considers that the orchestra, as well as the chorus, was from the Hochschule itself. Elevating and altogether festive was the rendition of Mozart's Requiem by the Domchor under Prof. Rüdell at the Philharmonie.

Another unusual performance that took place about the Easter holidays was that of Beethoven's ninth under Furtwängler, with which this remarkable conductor concluded his Philharmonic season in Berlin. Untraditional in many details and abounding in striking contrasts, this manifestation of genius impressed an immense audience as it rarely does in these days of musical piece work. With this annual Pension Fund concert Furtwängler definitely affirmed his position as Nikisch's successor in Berlin, if indeed such confirmation was still needed. A few days before, he conducted the last of the regular subscription concerts and proved his genial musicianship in a Bach-Beethoven program that had the refreshing effect of a novelty. The clou of this concert was the fifth Brandenburg concerto with Furtwängler as pianist-conductor at the Steinway grand. Espe-

cially in the long, improvisational cadenza of the first movement he gave his fancy free rein and conjured forth a dream world of sound-color that would have transported old Bach—all the tradition-monging critics notwithstanding—into the seventh heaven of delight. It was a stimulating experience that caught the audience's fancy as little else this season.

### ANTI-SEMITIC.

In contrast to Furtwängler, whose position at the head of the Philharmonic is assured, Hermann Abendroth has not been able to win the hearts of his public at the head of the wonderful Staatskapelle. Attacked from the start by the "left wing" of the Berlin critics, who resented the attempt of having a provincial "Generalmusikdirektor" forced upon them by the weight of official dignities, he has not been able to rally enough enthusiastic support from the conservatives to settle him firmly in the chair once held by Weingartner and Strauss. Now that his fate seems sealed and the Prussian ministry of instruction, incapable of finding another available pure Teuton of rank, has made an abortive attempt to get Furtwängler back, a vituperative article entitled The Case of Abendroth has appeared in the Deutsche Zeitung, the organ of the German nationalists, which accuses the "Semitic elements" of driving the Cologne conductor away. His successor is yet to be found; certain it is that neither Bruno Walter nor Otto Klemperer, acknowledged to be the most eminent German conductors besides Furtwängler, will get the post—though both have embraced Christianity.

In justice to Abendroth it must be said that he is by no means as bad as the radicals paint him. He conducts some things—Brahms' C minor symphony, for instance—with imposing authority. But he has not been lucky in the choice of his programs. At his eighth pair of concerts again he gave Mozart's E flat symphony and the Oberon overture, both requiring delicacy, with an all-too-heavy hand. At the ninth pair he risked a novelty, an E. T. A. Hoffmann overture by Besch, which, with its ironic humor, spookish romanticism and coloristic effects, could certainly have found a more appropriate sponsor. One more concert and Mr. Abendroth will have said good-bye to Berlin, for the Staatskapelle season will have ended.

Free-lance symphony concerts decrease both in number and in interest as the season advances toward its close. The reasons for the unusually early decline—chiefly economic—I have explained in my last report. There are still concerts like that of Mr. Werner von Siemens, whose father is one of the biggest electrical manufacturers in the world, in which not unfamiliar works by Brahms and Tschai-cowsky are given more or less correct readings before an invited company of business and social friends; or those conducted by foreign "guests" who can support a mythological deficit with equal ease. If they happen to be Russians, moreover, they can count upon a fair-sized public composed of their compatriots—which helps to bring it down a "million" or two.

Mr. Vladimir Metzl, of Petrograd, for instance, gathered together a goodly crowd with a fair performance of Scriabin's Divine Poem, some Rimsky-Korsakoff and Tschai-cowsky operatic excerpts. Ernest Pingoud, a Russian composer-conductor, was, however, unable to rouse even the enthusiasm of the Russian colony with his own works (a symphony, suite, piano concerto, etc.), a rather impersonal blend of Scriabin and other Russian influences constructed with German science and routine. Leonid Kreutzer, who played the Pingoud concerto brilliantly, achieved his usual personal success.

### RUSSISCH.

Alexander Selo, too, who tried his wings as a conductor recently, relied upon a Russian pianist to fill his house. And indeed, Nicolai Orloff, an idol of the Russian public, gave a performance of Rachmaninoff's third concerto that was astonishing in its plastic strength, color and brilliance. A technical phenomenon, without a doubt, this Orloff! A novelty heard at this concert was the Prelude, Passacaglia and Hymn for orchestra by a young pupil of Busoni, Kurt Weill. Remarkable technical faculty, contrapuntal ingenuity and command of form could not hide an almost terrifying sterility of ideas and an absence of emotion that—if it is symptomatic for this youngest generation—opens a most pessimistic outlook for the future. That Weill is held in considerable esteem by the young musicians was evident from the demonstrative applause which greeted this brain-spun barrenness.

### INTERNATIONAL SOCIETY ACTIVE.

This tendency to make brain-music, in which the emotional factor is purposely suppressed, is one of the dangers that beset the younger school of German musicians. Ernest Krenek, whose great talent is not to be denied, is doubtless subject to this tendency, and yet his music, in which contrapuntal problems are solved with relentless perseverance, achieves at least a new sonority, an architectural grandeur that grips by the sheer proportions of its inner dynamics. Under the auspices of the International Society for Contemporary Music, Eduard Erdman, pianist, repeated his toccata and fugue on an alleged old chorale, Ja ich glaub an Jesum Christum, but he left off the suite-appendix in which the chorale (which is Krenek's own invention) was converted into a fox-trot and various other ungodly things. Magnificently played by Erdman the work made an unquestionable impression, though one cannot easily acquire a genuine affection for music like this.

More amiable by far are the three new piano pieces by Heinz Tiessen on the same program, one serious and two light. They are clever and poetic applications of the ultra-modern idiom to ideas essentially lyric and pastoral—in other words old-fashioned. The little piece called Amsel (Blackbird) is one of the most charming and witty nature pieces that I have heard. It had to be repeated. Artur Schnabel's formidable Dance Suite, played before by Erdman and reviewed in these columns, concluded the program.

### CONTEMPORARY AND MODERN.

It is a lucky circumstance that the name of the society has chosen the word Contemporary instead of Modern for its name. Otherwise the woodwind quintet by Carl Nielsen,

which received its first German hearing at the fourth concert of the Society would certainly have been ruled off the program. Which would have been a pity, for it is an altogether charming if not highly significant work in classic style, in which the ideas rather than their execution are new. Original certainly is the idea of the last movement, in which a theme is varied in accordance with the character of the several instruments which have the leading voice.

Another woodwind quintet, by the versatile Hindemith, entitled Kleine Kammermusik, which had its first Berlin performance at this concert, is one of the happiest inspirations that the young Frankfurt composer has had. He not only commands his medium perfectly—as usual—but his wit and liveliness in this case have that rare spontaneity which is natural without being trivial. It is harmonically bold, but not *outré*, and like the Nielsen work, ought to make a valuable addition to the limited ensemble literature for wind instruments.

Anton von Webern's string quartet, which stood between these comparatively "harmless" works, and which we first heard at Salzburg last summer, impressed me this time as an intensely felt, highly concentrated emotional utterance. It consists of five short—and shorter—movements, almost aphoristic in their form, like most of Webern's works, whose melodic shapes, almost bizarre in their freedom, derive from Schönberg, of course. But the sparseness of their language, where every note is made to count, not only for its relation to other notes, but for its own quality (every known device of instrumentation is employed for weird effects)—this uncanny eloquence is Webern's own. It will be a long time before this music will be popular, but this uncompromising idealist, it seems to me, is a musical clairvoyant.

### THE REAL REVOLUTIONARIES.

At the extreme left wing of the modernists of Berlin—leftier than the International and the Melos group—stands the November group, which takes its name from the month in which the German revolution occurred. In private séances it propagates the young and youngest schools. It repeated, a few days later, the Webern quartet and added thereto the clarinet pieces of the other favorite Schönberg disciple, Alban Berg, and five piano pieces by Vladimir Vogel, the Russian and most radical pupil of Busoni's class. The clarinet pieces (with piano), outwardly much in the same style as Webern's, are too loosely knit, fragmentary—too rhapsodic if you will—to convey a clear idea of their content, if indeed, they have any. Vogel's piano pieces, still more wild and unorganized, yet have a certain eruptive force which gives promise of more than these—that might be the stammering of an idiot.

### BACK TO SANITY.

If, as cannot be denied, there is something unhealthy in all these ultraistic manifestations—whatever their ultimate aesthetic value may be—exactly the opposite may be said of Georg Liebling's compositions, an entire program of which was given with the composer at the piano a few days ago. Two violin and piano sonatas, two groups of songs, and some piano pieces, all attested the wholly normal, incontestably musical intuitions of this avowed romanticist. Standing between Robert Franz and the generation of Strauss, he pours out his lyrical ideas with a naturalness and unconcern about modern problems that the pathological youngsters of today ought to envy. There is undeniable melody in the second sonata (op. 63), for instance, and a certain dash that carries it "across." Boris Kroyt and the composer, a famous pianist of the Liszt school, played it with complete unanimity of feeling. The songs, sung by Albert Fischer, basso, kindled the audience's enthusiasm so that some of them had to be repeated.

A group of modern songs that ought also to be mentioned were on the program of Maria Ekeblad, an excellent song interpreter. They are six settings of Tagore poems (Ghitanjali and The Gardener) by Alexander M. Schnabel, lyrical and atmospheric, in which a background of modern dissonance gives atmosphere to an unproblematic but finely illustrative melody. Music of quality.

### OPERATIC INACTIVITY.

The Berlin opera houses have been singularly inactive this winter in the matter of novelties. The Staatsoper, in fact,

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has confined itself to one unhappy experience (Fredegundis), from which it does not seem to have recovered. Perhaps it is no wonder, when its first conductor is in America, conducting Wagner, and its artistic director in Spain, conducting his own works. Now Blech is back—with many nice things to say about America—and Schillings, too, but the public waits. Since the Don Giovanni revival there has been only one — Nicolai's Merry Wives of Windsor — which shortly before was also added to the repertory of the Volksoper. Neither production is ideal, the Volksoper leaning too far to the side of the "Shakespearean" stage, while the Staatsoper, with its best singers absent, had a mediocre cast and an inexperienced substitute at the conductor's desk.

The Deutsches Opernhaus, which during Georg Hartmann's absence in America has undergone a change of management — the high-handed action of the directors being the subject of a probable law-suit to be brought by ex-director Hartmann — has received, quite superfluously, Humperdinck's Königskinder. In America, with an extra-special stage production, with Farrar and a younger Jadower in the title roles, it was acceptable. In Charlottenburg, with a mediocre ensemble and a cheap mise-en-scene (mechanical geese!) it is impossible.

#### DISCOVERING RUSSIAN OPERA.

Finally the Volksoper, still forward-striving, has, since it cannot in the present political circumstances give the French novelties it had planned, discovered Russian opera for Berlin. It promises for this and next season Boris, Eugen Onegin, Sniegourotchka, Khovantschina and several others. And it has just made a beginning with Rimsky-Korsakoff's Czar's Bride. The work has been given in Chicago and by the Russian troupe in New York, so it needs no description here. In Berlin, where no opera of Rimsky's had ever been heard (!) it disappointed the critics, who expected a fanciful, modernistic work like Coq d'Or (which by the way is promised by the Staatsoper). It is regarded as too old-fashioned, even primitive.

And yet its simplicity, its national color and primitive nobility delighted me. It was given an excellent performance, so far as the cast was concerned: Wilhelm Guttman especially made a splendid Grjesnoy, and Magnus Anderson a noble and mellifluous father. Bertha Malkin in the title role was acceptable; Melanie Kurt, as Ljuba seemed miscast. Conductor Hoesslin too thick-blooded and un-Russian. And for once the décors and costumes, made on the economy plan, seemed impoverished. Russia without gorgeousness doesn't go!

#### A WEEK OF PARSIFALS.

The holiday Parsifal of the Staatsoper, given a whole week in succession, is on a respectable niveau, being conducted chiefly by the keen and sensitive Stiedry. Fritz Soot as Parsifal is surprisingly good; Schlussens as Amfortas displays his beautiful baritone, and Carl Braun as Titurel his sonorous bass. Emmy Krüger, of Zürich, was engaged as a special guest for the part of Kundry. An American girl, of Russian parentage, pupil of Mme. Niessen-Stone, who has just been regularly engaged by the Staatsoper, sang the Voice and one of the flower girls. Her name is Ljuba Senderowna and her luscious contralto seems to promise great things.

There have been other "guests" at the various opera houses, as special attractions. Jadower, no longer in his prime, has sung in Tosca, Bohème and Don Giovanni at the Staatsoper, in similar roles and Königskinder at the Deutsches Opernhaus. As Don Ottavio he still showed beautiful remnants of his gorgeously rich tenor. After him at the Staatsoper came Richard Tauber, of Dresden, whom I heard as a brilliant if somewhat too robust Cavaradossi. A still youthful German tenor in the midst of a big career. Zanaida Jurjewskaia, a Russian soprano, has sung in Eugen Onegin and The Czar's Bride, in the Deutsches Opernhaus and the Volksoper respectively, and has delighted her public by a glowing, sensuous voice, beautiful style and alluring stage presence. She is a star of the old Petrograd Opera, dropped like a meteor into the German operatic heaven.

CÉSAR SAERCHINGER.

#### Berlin to Open Its Fourth Opera House in Fall

Berlin, March 24.—As already reported in the MUSICAL COURIER, the big opera and theater festival planned for Berlin this summer with the support of various commercial interests has been abandoned on account of the unpropitious times. It is more than likely, indeed, that at present prices, Berlin will form no attraction for the tourist this summer at all, hotels being already nearly half empty. In the early autumn, there is, however, to be a special festival week in connection with the opening of the real Volksoper, which is a semi-official affair in contradistinction to the Grosse Volksoper, a private enterprise already in operation. The home of the new People's Opera, the former Kroll Theater, on the Königsplatz, is being completely reconstructed, and is expected to be finished for the opening of the season in September.

Richard Strauss is expected to be present at the opening (?) and there will be an entire week of gala performances, partly under his direction. The new Volksoper will be run

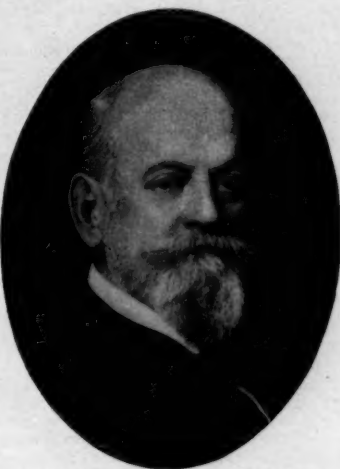
in conjunction with the Staatsoper. Unless one of the existing houses in Berlin—the Staatsoper, the Deutsches Opernhaus and the Grosse Volksoper—closes down in the meantime, which is not to be expected, Berlin will be happy in the possession of four full-fledged opera houses. And these are hard times!

C. S.

#### Arthur J. Hubbard Completes 30 Years as Teacher of Singing

The completion of thirty years of vocal teaching by Arthur J. Hubbard, the veteran Boston master of singing, merits more than passing notice. Mr. Hubbard has long held an honored position as one of the foremost, and certainly one of the most successful, masters of vocal art in this country. This prestige is based on a sound foundation. To begin with, he is eminently fitted by personality, training and experience for voice teaching. Uncompromising honesty as regards vocal integrity is linked, in the Hubbard studios, with sympathetic understanding, patience and constant helpfulness. By his early training in Italy and his experience as an operatic singer Mr. Hubbard long ago mastered the fundamentals of correct singing. His pupils soon develop the ability to color their tones to suit the mood of the music in hand. Their style is notable for dependable technique, musicianly phrasing, clear diction and forceful interpretation.

Mr. Hubbard's experience on the operatic stage leads him to emphasize the dramatic significance of vocal music, with-



ARTHUR J. HUBBARD

out any sacrifice of taste or style. He is also a teacher of stagecraft, using the methods of the old school of Italian acting. This branch of art he studied with that famous old master, Scheggi, who was the master of the celebrated tragedian, Tommaso Salvini, and other famous artists of the old school.

Many products of the Hubbard school have achieved artistic eminence, among them Harriet Godard, who became a successful operatic soprano in Italy; Margaret Roche, whose untimely death deprived the world of a very great contralto; Wadsworth G. Provandie, the well-known baritone; Arthur Hackett, the highly successful concert tenor; the latter's brother, Charles A. Hackett, who is now a prime favorite as an operatic tenor in European opera houses and who has lately made a furor at the Paris Opera, at Madrid, Barcelona, Monte Carlo, Nice, the Scala at Milan and the Costanzi at Rome, not to mention three brilliant seasons as a leading tenor at the Metropolitan Opera House; and Roland Hayes, the great Negro tenor, who is at present a sensation in Europe, having sung with the Colonne Orchestra in Paris twice this season, besides giving recitals in many cities, including London, Paris, and Vienna.

Mr. Hubbard's success has been richly deserved, and his career has indeed been a notable one. With Vincent V. Hubbard, son of Arthur Hubbard, spreading the gospel in his Carnegie Hall studio in New York, while both continue to teach in their Boston studios during the winter, the needs of ambitious singers and voice teachers in this country can still be adequately met.

J. C.

#### Theo Karle to Sail Soon

Theo Karle, who has been accustomed to spending his summers in America, on the Coast, which is his native soil, will for the first time, upon completion of his present extended tour of the Coast which terminates in early May, depart for Europe. Mr. Karle has been heard in many parts of the country this season, and with his every appearance, becomes more endeared to the American public. He will make his trip to Europe one of pleasure and of work, and he can be expected to have many new and interesting compositions to present to the American public next season.

#### Annie Louise David's Date

On Sunday evening, April 15, Annie Louise David, the harpist, played at the Rutherford, N. J., Baptist Church. Last week she also appeared at the Pough Mansion, Brooklyn, leaving immediately afterward for engagements in New England for the week of April 25.

#### Gescheidt Artists at Oberlin May Festival

Judson House, tenor, in the role of The Husband; Fred Patton, bass, as Satan, and Frederic Baer, baritone, in the role of Jesus—these three men singers from the Adelaide Gescheidt studios, appear simultaneously at the Oberlin, Ohio, May Festival.

#### Gerhardt Reengaged for Pittsburgh

Elena Gerhardt's recital this season in the Art Society's series in Pittsburgh was such an outstanding success that she has been reengaged for a return appearance on February 15, 1924.

## FRANK WALLER

### CONDUCTOR

What the leading German critics thought of the young American leader:

#### BERLIN

Allgemeine Musikzeitung, Feb. 2, 1923:

Frank Waller is a valuable representative of his profession, skilled in wielding the baton, a sensitive artist in the realm of sound. The Poeme de L'Extase produced a very great impression.—Paul Schwens, editor-in-chief.

Allgemeine Deutsche Zeitung, Jan. 30, 1923:

Frank Waller revealed himself on this evening as a skillful conductor; his technique was at times remarkable, and he knew how to obtain results from the orchestra.—Schrenk.

Berliner Börsen-Courier, Jan. 25, 1923:

"Excellent" is the qualification which is due the conductor. He knows his business.

Berlin Lokal-Anzeiger, Feb. 3, 1923:

The conductor himself revealed his qualifications very well. He wielded the baton with love and enthusiasm.

Berliner Tageblatt, Jan. 25, 1923:

An intelligent conductor of good manners who has full mastery of his subject and orchestra.—Dr. Leopold Schmidt.

Signale für die Musikalische Welt Berlin, Jan. 31, 1923:

Waller is a director of extraordinary routine who is absolutely master of his scores.—Walther Hirschberg.

New York Herald (Paris Ed.), Jan. 31, 1923:

Frank Laird Waller...has been the most successful American concert-giver here this season. He owes his success not only to his striking gifts of musicianship and orchestral leadership, but also to the fact that he elected to devote his entire program to the works of Scriabin.

Ruhf (Russian Daily), Jan. 31, 1923:

Waller is absolute, imperative, controls himself perfectly, is collected and exact...he gives clear outlines of form and well proportioned climaxes.—N. N.

Mr. Waller did excellent work as a conductor, showing a perfect knowledge of the complicated scores, entering into the spirit of the compositions and making the orchestra follow his intentions precisely. A promising young artist, who once again proves that not all the gifted conductors emanate from the same locality. Hail America!—Dr. Hugo Leichtentritt.

#### DRESDEN

(Philharmonic Orchestra)

Sächsische Staatzeitung, Jan. 15, 1923:

Frank Waller showed himself to be a very able and skilled conductor of an obvious great practical experience...."Romeo and Juliet" was performed with the necessary verve and great dash by conductor and orchestra alike.—O. S.

Dresdner Nachrichten, Jan. 15, 1923:

...Undoubtedly Waller is a very talented conductor....He has the orchestra well in hand and his interpretations are not without a certain "elan"...a right interesting evening that brought the guest-conductor a decided success.—E. S.

#### MUNICH

(Konzertverein Orchestra)

München-Augsburger Abend Zeitung:

Mr. Waller convinced by his inspiring influence on his men, who seemed to respond to his minutest wish. He was greeted with loud and long applause by the enthusiastic audience and the big success which he achieved was well merited.—A. N.

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## REVIEWS AND NEW MUSIC

## BOOKS

(Maurice Senart, Paris)

## L'Esthétique de L'Orgue

By Jean Huré

This is a very interesting, instructive and exhaustive work on the organ, over 200 pages, 10mo., and the author has collected together an amazing lot of information about organs, old and new, their building and playing, and certain details and suggestions as to interpretation, registration and like problems. Those who read French will certainly enjoy and profit by this book.

Some of the views expressed are curious. Regarding the clarinet stop Mr. Huré says that it has "perhaps more charm than the clarinet of the orchestra." It has always seemed to the writer that every effort being made to produce a perfect orchestral clarinet effect on the organ was so far without success. He says further that it is possible to imitate perfectly the oboe and bassoon of the orchestra, "but this 'coquetterie' is not necessary."

On the subject of expression Mr. Huré has some definite and original ideas. He states that it is an error to suppose that musical expression consists solely of dynamic nuance, "forte," "piano," "crescendo," etc. "That is, in fact, the most unrefined, vulgar form of it." But the phrase and the punctuation are just as important.

The difficult subject of rubato, subject of so much controversy, he interprets as a sort of rag-time rhythm. That is, in a passage of two half-notes he adds to the first half a sixty-fourth note and shortens the second half to the same extent.

Of our American electric actions Mr. Huré has nothing good to say, but finds that they give to the touch a certain flatness or inexpressiveness which does not permit the player to express his individuality. He does, however, give, in a footnote, an opinion directly opposed to this by no less a master than Bonnet, who writes an extended appreciation of American organ actions. (It is amusing in this regard to note that Mr. Huré claims that most of these improvements were invented in France, contrary to which Mr. Bonnet speaks of the "astonishing results" obtained by our principal manufacturers "after years of patient research and scientific experiment.")

But if a few of these curiously doubtful statements are selected for comment, it is not with the purpose of giving the impression that this book has not its excellence. It has. It is a masterly and complete exposition of all sorts of things pertaining to organ building, organ history and organ playing. An American translation with added American data would be a welcome addition to our organ literature.

## L'Art du Chef d'Orchestre

By Lazare Saminski

Translated into French by Boris de Schloesser from the Russian. Privately printed.

It is a pity that this little pamphlet of twenty pages is not issued in English and made available for the English reading public, only a small percentage of which—alas!—reads French. Mr. Saminski, a Russian composer, pupil of Rimsky-Korsakoff, writes partly from his own experience as a conductor, partly from observation and partly in the way of a commentary upon other works on this subject, those by Berlioz, Wagner and Weingartner.

Mr. Saminski calls attention to the fact that there is no feature of musical production in which reigns more confusion, more vague understanding, than this matter of conducting. And, he adds, to appreciate fully and to judge properly of a conductor one must see him at rehearsal.

Only there can one appraise his ability to manage his players, to get what he wants, to impose his will upon others.

There are, indeed, few conductors who possess all of the necessary attributes of this complex calling. A knowledge of music is far from being sufficient, a knowledge of the orchestra, of the instruments, of the beats, of all the technical details, will be useless unless one has the personality to control the hundred men who have to be brought to do their best, and unless one has, too, the personality to sway an audience.

## MUSIC

(Composers' Music Corporation, New York)

## Six Studies in Song, Op. 19

By O. G. Sonneck

What is a study in song? The question is a natural one, for this puzzling title evidently introduces a new conception into the making of vocal works. A glance at the songs themselves makes it evident that these studies in song are not song studies, vocalizes. They are, in fact, just the opposite of vocalizes. There is in them none of that rapid, meaningless emptiness that seems to be the very essence of the vocalize and its blood brother, the bel canto.

But this does not answer our question: what is a study in song? What had Mr. Sonneck in mind when he wrote these beautiful studies—if studies they are—and why did he attach that title to them?

The answer is not far to seek if one makes a comparison of these songs with the traditional setting of poetry to music. And it will be useful in this review to make such a comparison, not only because it will illuminate Mr. Sonneck's object, but also because it will aid, perhaps, in a small way, in the educational work that he has thus undertaken.

Songs, as we know them, might be divided into two, or perhaps three, classes: in the first class the composer writes something for the smooth, melodious and luscious voice, sacrificing to it not only the words themselves but also the very sentiment that the words convey—this is the old Italian style; in the second class the composer strives musically to express the general sentiment of the text, but gives little heed to the exigencies of word-accent—this is the German "Lieder" type and all that has grown out of it; in the third class the composer begins with the accompaniment, which is actually not an accompaniment but a sort of limping piano composition which more or less expresses the sentiment of the poem, and to which the voice part is attached in such a manner that in most cases it cannot by any stretch of the imagination be called a melody at all—thus the modernists.

Evidently all three types of song are equally defective, and what the majority of singers does with them renders them more so. In the first class the singer makes of his voice a mere instrument, like a violin. Pronunciation is of no consequence, and it would, in fact, be ridiculous if the words, with their repetitions and their false accents could be understood. In the second class the singer has his choice of two evils; he either recites the words properly and sacrifices the music, or he sings the music properly and sacrifices the words. And the defects of the third class, that of the moderns, are still more glaring, for, in spite of all that may be argued to the contrary, the mind of the listener follows the vocal line, and this vocal line being a meaningless succession of notes, confusion, or, worse still, boredom, results.

Mr. Sonneck appears to have come to the conclusion that there might be a solution to this vocal problem—that it might be possible to write a melody exactly adjusted to the word-accent, so that neither the word-accent nor the musical line need be sacrificed, and so, too, that the singer need not destroy the proper interpretation of the music with those endless ritardos, rubatos and accelerandos which seem to be the backbone of vocal interpretation.

This Mr. Sonneck has accomplished by writing the retards, rubatos and accelerandos into the music, making them an integral part of the melodic line. The result presents

some curious features, and the most curious (and most convincing) of all is the element of syncopation, an element which, as we all know, has forced itself more and more upon English song as composers have approached nearer and nearer, unconsciously, to the proper syllable value of the words.

Such development, it may be said in passing, is the foundation of American rag-time. But there is no rag-time in these Sonneck songs, nor anything suggestive of it beyond the constant breaking up of the bars into irregular beats, and the tying over of sustained notes across the bar-lines. Vocally speaking, the words or syllables upon which the singer would inevitably rest, where the tendency would be to draw out the tone, Mr. Sonneck has extended and made a real part of the melody, so that there can be no possible excuse on the part of the singer to make further retards. These time-extensions have then been filled in with irregular recurring notes in the accompaniment, which gives the impression of a regular rhythm, although the rhythm is altogether irregular, and of regular phrase lengths, although the phrases are of all sorts of irregular lengths. More curious still is the fact that there is an impression of sustained melody in spite of all these irregularities.

One thing remains to be examined: the beauty of the musical content. In other words, are these good songs or are they not? Well, in the opinion of this reviewer they most decidedly are good songs, surprisingly so considering the small extent of Mr. Sonneck's published works. One would think that a musician endowed with ideas of such real beauty would occupy himself more with this branch of endeavor, would produce more. However that may be, Mr. Sonneck has produced something very notably worth while in these six short songs, and the reviewer permits himself the pious wish that he will give us more of the same sort, and that other composers will take to heart his studies and give the proper setting of the words of their songs as much thought as the music.

(White-Smith Music Publishing Co., Boston)

## A Cry at Dawn

By Charles Wakefield Cadman

A new song by so great a song writer as Cadman is always an event, and especially so when he turns out so beautiful a thing as this which lies before us now. A Cry at Dawn, to words by Nelle Richmond Eberhart, is a work that will add to Cadman's reputation as a producer of lovely melody, unaffected, impressive, dignified. This is not a difficult work. It is within reach of the amateur, as the most successful songs of the great classic writers have nearly always been, and even the accompaniment, although scholarly in its harmonic and contrapuntal developments, is easy to play. This is the sort of song that makes us all proud of Cadman. It will doubtless be one of his most popular numbers.

(J. &amp; W. Chester, Ltd., London)

## Dance of the Wild Men

By Roy E. Agnew

Ha! Ha! Ornstein gone one better, or one worse, however you may feel about it! Yet it is rather amazing. Does Roy Agnew not know his follow-modernist's Wild Men's Dance, now ten years old? If not why not? If so, how has he the nerve to write another piece with the same name? And why, may we also be permitted to ask, do we reviewers in 1923 receive a work that was published in 1921? Is it because these futuristic monstrosities have no wings, and cannot fly but must crawl, that it takes them so long to get here? And, likewise, since we are asking questions, what kind of a piano is needed to play the final chord which is marked fffff?

(Oliver Ditson Co., Boston)

## Two Russian Folk Songs Arranged for Piano

By Chares Fonteyn Manney

These are the Dubinushka, and the very familiar Volga Boatmen's Song arranged in a very simple manner evidently with a view to putting them within reach of students. They will be liked, especially the Boat Song, since Chaliapin has popularized it.

(G. Schirmer, Inc., New York)

## Nocturne

By Pearl G. Curran

A pleasing ballad likely to become popular. It is dedicated to John Charles Thomas and it could not have a better introduction to the public.

(Arthur P. Schmidt, Boston)

## Three Songs

By Lewis M. Isaacs

These are entitled: Life and Love, She Sauntered by the Swinging Sea, The Dawning Days. They are simple, unpretentious ballads of a popular sort and should make many friends. The composer is a well known "booster" for American music and it is a real pleasure to commend these graceful offerings from his pen.

(The John Church Company, Cincinnati)

## Southern Sketches

By Arthur Nevin

This is a set of free fantasies for the piano in easy, flowing style, which will be found of real value as teaching pieces and favorites in the parlor. Nothing complex about them. They are just delightful dreams of pleasant days past and to come. The piano technic is extremely flowing and well-constructed, masterly in every way, and very carefully edited. The titles are: 'Neath the Magnolias, Sun Glaze on the River, At Twilight, Jus' Strummin', and Sunset on the Mississippi.

## Middleton Reengaged for Pacific Coast Tour

Arthur Middleton has been reengaged for a Pacific Coast tour next season under the direction of Jessica Colbert, of San Francisco. He will make numerous appearances in California and neighboring States, beginning after the first of the year, although the exact time has not been set as yet due to the many demands for the artist's services in the East.

One of the forthcoming festival dates booked for the baritone is on May 7 in New Britain, Conn., when he will sing The Elijah, with the Choral Society of that city.

A. R. S.

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# FROM THE PUBLISHERS

## White-Smith Company

Chief Lone Eagle of Montana, leader of the Sioux Indians, has given out the statement that his people are tremendously interested in radio. They heard a program not long ago of Indian songs which featured The Land Of The Sky Blue Water, which was broadcasted from the Rensselaer Polytechnic Institute Station from Troy, N. Y. He writes that his people call it "Big Chief WHAZ with the mighty voice." So successful was the program that there have been requests for its repetition.

## Boston Music Company

This publishing house announces that it has the exclusive distribution rights of the United States and Canada for the Musique Picturesque, publications of Bertrand-Brown.

## John Church Company

Mana Zucca's new song, I Love Life, is proving to be one of the most interesting of its well known composer's works. Mana Zucca will have fourteen new compositions ready for the public within a few months. Irwin Cassel has also written the lyrics for these.

## Oiver Ditson Company

Two attractive catalogues, entitled the Ditson Novelty List, issued in April, have been received by this office. The new catalogue is not only alphabetically listed but there is also a thematic list of the most important numbers issued in the last months. The two catalogues are nicely illustrated and should prove very valuable to teachers and students. Both will be sent upon request.

## Clayton F. Summy Company

At regular intervals, the Clayton F. Summy Company issues what is known as The Song Service Bulletin. This little pamphlet usually carries a reproduction page of from five to six of this firm's newest publications. It is more than a thematic catalogue. Each composition is thoroughly explained and all details regarding its technical difficulties, whether a piano piece or a vocal piece, are clearly brought out. These bulletins are numbered and will be mailed regularly to anyone asking for them.

This same publishing house also issues what is known as The Clayton F. Summy Company Study Service Sheet, which is also numbered and published at various intervals. Looking over them at random the writer finds that No. 13 contains technical principles suggested by Walter Spry of Chicago. Then the folder contains fifteen or twenty compositions for the piano, giving a short résumé of the composer's works and, in detail, the composition. Another one is entitled Technic for Music's Sake, by Glen Dillard Gunn, pianist, pedagogue and critic of Chicago, who discusses the fundamental principles of piano playing. Each Study Service Sheet carries a wealth of information. This publication will also be sent to all who express an interest in the Summy publications.

## M. Witmark & Sons

The Lega Musicale Italiana offered a prize nearly a year ago for a song written by an Italian-American. The club is composed of such well known musicians as Gennaro Papi, Martinelli, Gigli, Stracciara, Curci, Crimi, Schipa, Bimboni, and many others equally well known. The committee selected to judge the various submitted manuscripts, is made up of Barraja, De Crescenzo, Gagliano, Buzzi-Pecchia, with the chairman of the committee, Frederick W. Vanderpool, the American composer. The manuscripts were merely numbered, and the envelopes containing the contestants' names were opened April 6 at the home of Buzzi-Pecchia and it was discovered that the winner was Signorina Giulia Recli, the title of the composition being, Canzone Villereccia. Mr. Vanderpool naturally is gratified by the signal honor paid him by this society in selecting him as the chairman, showing also that his songs are held in high esteem by the Italian singing contingent.

M. J.

## The International Composers' Guild

[The International Composers' Guild forwards us the following material. Comment is unnecessary.—The Editor.]

"The International Composers' Guild, Inc., wishes to make clear to its subscribers and other friends, that it is in no way connected with a society recently formed by six persons who were associated with the Guild during its second season, but whose unsuccessful attempt to impose changes incompatible with the aims of the founders of the Guild led to an inevitable separation.

"Although this organization has modelled itself outwardly along identical lines, its purpose and policy are fundamentally opposed to the progressive spirit of the International Composers' Guild.

"Confusion may arise from the fact that this new society is using the old office of the International Composers' Guild and has announced concerts for the season of 1923-24 to be given at the Klaw Theater, which housed the Guild concerts last winter.

"Moreover, as it has apparently made use of the Guild's list of subscribers and mailing list, we ask all those who have heretofore shown their interest in our movement to carefully distinguish between this organization and the International Composers' Guild, Inc.

"The International Composers' Guild has successfully completed its second season and has shown that it not only fills a real need in the musical life of New York, but also is able to live up to the full meaning of the title 'International.' First performance, at least in New York, has been given to works of the following men: Bartok, Berners, Bliss, Casella, Cotapos, Delage, van Dieren, Dukekshi, Engel, Gaillard, Goossens, Gruenberg, Ireland, Jacobi, Kodaly, Koechlin, Kramer, Lourie, Malipiero, Milhaud, Myaskovski, Ornstein, Pizzetti, Poulenc, Prokofieff, Ravel, Rudhyar, Ruggles, Salzedo, Saminsky, Satie, Schoenberg, Schmitt, Stravinsky, Steiner, Varese, Whithorne and Williams.

"Strengthened by the support of a growing public as well as by the clamorous opposition of reactionary and conservative forces, the International Composers' Guild plans, during the coming season, an even more vigorous pushing of its aim to produce only that music which is new. By new

music it will understand first performances of compositions representative of the best and most vital in contemporary life—music that is frankly forward-looking and path-breaking. It accepts and proclaims experiment as a valid and indispensable artistic principle of all historic periods in which music has been in a transitional or formative state of technical or social development. It asserts that music is at present in such a state, and that those who oppose this principle serve a dead rather than a living art.

"During the coming season the International Composers' Guild will give three concerts. Hall, dates and programs to be announced later."

## Sarah Bernhardt Compliments Schnitzer

The appended translation of a letter received in 1918 by Germaine Schnitzer from Sarah Bernhardt is indeed a fine tribute to the art of the well known pianist:

"Will you allow me, my delightful friend, to express again all my admiration and all my gratitude for the un-



GERMAINE SCHNITZER

forgettable and poetical hour of art which you offered me so generously on Sunday last.

"The power, the grace, the rhythm vie with each other for the prize in your marvelous playing; but what strikes me and charms me the most, is the delicate sentiment, the song of your soul, which bursts forth in every phrase.

"I was and am still overcome with emotion, at this hour when I write to you, of the remembrance of this art, so pure, so true and so noble. Then, I am going to tell you this more: Your charming person is transformed in an ideal beauty when the gods possess you; your two arms seem two wings, which float and come to rest! It is of infinite grace!

"I wanted to tell you all this, my dear one, and thank you again from the depths of my soul. I kiss you, my dear little sister in ideals, and cry out again to you, Thanks! Thanks!"

## New York Concert Announcements

### Thursday, April 26

Percy Hemus, song recital, evening..... Aeolian Hall  
Elin Liversky, song recital, evening..... Town Hall

### Friday, April 27

Solon Robinson, piano recital, afternoon..... National Theater

### Saturday, April 28

Winifred Byrd, piano recital, afternoon..... Aeolian Hall  
Astrik Kavookjian, piano recital, evening..... Aeolian Hall  
Dance recital by pupils of Ilunka, evening..... Town Hall

### Sunday, April 29

New York Concert Society, afternoon..... Aeolian Hall

### Monday, April 30

Consuelo Escobar and Constantin Buketoff, evening..... Aeolian Hall

### Tuesday, May 1

Music Week Concert, evening..... Town Hall

## Giannini Engagements Coming in Rapidly

Although a month ago she was entirely unknown, Dusolina Giannini is already in great demand for concert appearances next season. Engagements booked during the past week include a recital at Wells College, Aurora, N. Y., in October; a recital at Wesleyan College, Macon, Ga., in December, and two appearances with the Minneapolis Symphony Orchestra, Henri Verbrugghen conductor, in St. Paul and Minneapolis, in January.

Contracts have just been signed whereby Miss Giannini will be added to the list of artists who record exclusively for the Victor. Her recordings will be made immediately and her records will be on the market before the next concert season begins.

## Louis Baker Phillips as Composer-Organist

When Louis Baker Phillips played at the third concert in a series of American composers and artists presented by Caroline Lowe at the Wanamaker auditorium in New York on the afternoon of March 21 he was heard in the first movement of James H. Rogers' sonata in E minor, a group of his own organ works (Lullaby and Prayer, Shadows and Caprice Grotesque) and Harvey B. Gaul's Postludium Circulare.

## Herbert Witherspoon Artist Busy

Lewis Pendleton, baritone and artist-pupil of Herbert Witherspoon, was heard with splendid effect in three recent appearances in Maine. Camden and Pittsfield engaged him for recitals, and his presence in Bangor brought about an invitation to sing with the Festival Chorus at a public rehearsal. Mr. Pendleton was assisted in his recitals by Ruth Thomas. During the summer he will direct the voice department of the Music School in Andalusia, Ala.

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## CHICAGO SYMPHONY ORCHESTRA STRIKE

Players Demand \$15 Raise—Management Threatens Disbandment—Compromise Expected

Two weeks ago the Chicago American ran on its front page a story to the effect that the musicians of the Chicago Symphony Orchestra would strike for higher pay. At the time a reporter of this paper saw Frederick Wessels, business manager of the Orchestral Association, and what this astute manager had to say, though vague, conveyed the idea that a great deal of what had been written was true. After the Friday afternoon concert it was learned that the Chicago American indeed had a scoop, and that the players of the orchestra had made demands upon the organization for an increase in their salaries. The answer of the officials of the Chicago Symphony Orchestra was to announce that this may be its last season.

The union and the management of the orchestra are at variance over a wage scale for the 1923-24 season and it was said in knowing centers that the orchestra might be disbanded. The musicians ask an increase of fifteen dollars per week over the present minimum wage scale of \$60. The union, through President James C. Petrillo of the Musicians' Federation, said that unless the players' demands were met, Chicago would not have its orchestra next season. Mr. Petrillo further said that the orchestral management had been willing to give the raise at first, but would have to drop twenty men from the ranks of its orchestra if the raise was granted. "This we refused, but compromised at \$7.50. The management took the matter under advisement, and now informs us that they could not agree to this and were through." Mr. Petrillo in his statement also informed the general public that, though there are sixty men in the orchestra who make only \$60 a week, loop movie theaters pay their men \$67.50 a week.

### RAISE IMPOSSIBLE.

The orchestral management states that the raise is impossible and even though the season of 1923-24 should be one of unusual prosperity, the orchestra would face a deficit estimated at \$40,000. If the increase were granted, it would be necessary to reduce the orchestra one-third or go out of business. That the Orchestral Association has made up its mind to stand by its guns is indicated by its statement:

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"It is customary at this time of the year, the final concert, to invite renewals of ticket subscriptions for the season to open the following autumn. This year it is necessary to accept such renewals conditional upon their being a next season."

### COMPROMISE EXPECTED.

Much more could be written here regarding the controversy between the union and the orchestral management, but probably by the time these lines see cold print, the matter will have been adjusted to the interests of all concerned. The management's statement has sent scare into the ranks of the players. The players' firm attitude, on the other hand, has much disturbed the followers of the organization. Thus, a compromise is in sight and using space to publish the different statements of both sides would throw but little light on the difference between the two parties. Chicago will have its orchestra as is. A sixty-five man orchestra could not do. The union's demands may be found excessive, but probably the management will meet them half way and thus adjust the trouble, calling upon the subscribers of the organization to pay an increase. The last statement, of course, is not official in any way, but in the opinion of this reporter, it is the public who holds the bag; and, as in everything else, it will be the public who pays.

R. D.

### Seydel and Simmons in Recital

A joint recital was given on the evening of April 12 at Columbia University by Irma Seydel, violinist, with Marion Carley at the piano, and William Simmons, baritone, accompanied by Meta Schumann. Miss Seydel, who has been heard in concert and with orchestra abroad and in this country, draws a full rich tone and handles technical difficulties with fine assurance. She has recently received recognition as a composer and two of her original works appeared on the program—"Chopsticks," from the Chinese Suite, and Song Without Words. The last mentioned was so well liked that it had to be repeated. A tarantelle by Jacchia was also warmly applauded. The Devil's Trill sonata (Tartini), two Brahms Hungarian Dances, Waltz, No. 15 (Brahms-Hochstein), and Indian Lament (Dvorak-Kreisler) were her other programmed numbers.

Mr. Simmons' voice is of rich quality, well used. His excellent enunciation and fine musical intelligence combine to make his work interesting. Two Handel oratorio excerpts and Luigi del Caro Bene (Secchi) comprised his opening group. The next group was made up of unhackneyed numbers by Di Stefano-Donaudy, Strauss, Wolf and Arnold. When Night Descends (Rachmaninoff), O, Didn't It Rain, (Burleigh), O, That It Were So (Bridge) and The Ringers (Lohr) concluded his printed program, to which several encores were added.

### Lettie Bytton Programs Seismit-Doda Songs

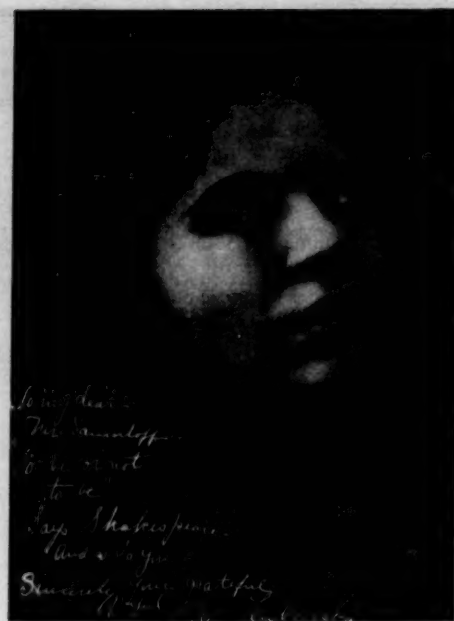
When Lettie Bytton appeared in joint recital with Mary Wildermann at the Curtis Lyceum, St. George, she programmed two songs by her teacher, Seismit-Doda. These were Dream and Old and Young, both of which were well received.

### Helen Bock to Close Season in Harrisburg

Helen Bock, the young American pianist, was scheduled to make her initial bow to Washington, D. C., on April 10. She played before the Philadelphia Manufacturers' Club on April 23 and tomorrow, April 27, she is booked for an appearance in Middletown, N. Y. Her season closes in Harrisburg, on May 4.

### Pupil of Max Olanoff Plays

Joseph Daniel Stetkewicz, twelve-year-old violinist and pupil of Max Olanoff, took part in a Ukrainian concert given in Passaic, N. J., recently, arousing great enthusiasm by his fine rendition of some classical solos and Ukrainian



HELEN LUBARSKA.

soprano, an artist-pupil of Lazar S. Samoiloff, well known New York vocal teacher, has been engaged to sing with the De Feo Grand Opera Company in Baltimore in June. She will appear as Rachel in La Juive and as Santuzza in Cavalleria Rusticana. Among other artists who will be heard with De Feo Opera Company are Sabaniera and Knote.

melodies. His sister, Vera Stetkewicz, played his accompaniments. Young Stetkewicz has appeared on several occasions in New York and other cities with marked success and will be heard in recital in New York next season.

### Philharmonic Announcements for Next Season

The eighty-second Philharmonic season will open at Carnegie Hall on Thursday evening, October 25, Willem Van Hoogstraaten conducting. The program will be repeated on the next afternoon, and on Saturday the orchestra will play in Plainfield, N. J., beginning a tour which will occupy nine days. Concerts will be given at Yale, Connecticut College in New London, Smith College, Mt. Holyoke Seminary and Dartmouth College, and the orchestra will play in Worcester, Boston, Providence and Poughkeepsie before returning to New York. The orchestra will make another short tour in March, playing under Mr. Mengelberg's direction in Philadelphia, Washington, Baltimore, Harrisburg and Pittsburg.

Henry Hadley, associate conductor of the society, will devote a large part of his time while at Martha's Vineyard to the perusal of new manuscripts submitted for Philharmonic presentation next season. Mr. Van Hoogstraaten is now in Europe, returning in June for his Stadium rehearsals.

The Philharmonic Society will give eighteen Thursday evening concerts next season in Carnegie Hall; eighteen Friday afternoons, six Saturday evenings and twelve Sunday afternoons. The Metropolitan Opera series will include six Tuesday evenings and four Sunday afternoons, and six concerts will be given at the Brooklyn Academy of Music. Soloists for the Philharmonic concerts will be announced in the Society's prospectus, which will be mailed on application to the Philharmonic office in the Fisk Building.

### Inez Barbour's Recent Dates

Inez Barbour appeared in Bridgeport, Conn., on April 17, singing in the Brahms Requiem and the Spinning Song, with chorus, and Santa's Ballad from the Flying Dutchman. April 5, Miss Barbour sang in Scranton, Pa., with the Parry Male Chorus, and she will be one of the soloists at the coming Cincinnati Festival.

### Some June Dates for Mellish

Mary Mellish, the Metropolitan soprano, has been booked to appear in recital at Montreal on June 23 and in Toronto on June 25. On June 27 she will sing in Pittsburgh. Prior to her Canadian appearances, on the 10th she will appear in a concert at Elizabeth, N. J., to raise funds for a local hospital.

### Engagements for Maurice Dumesnil

Maurice Dumesnil, the well known pianist, includes the following among his recent engagements: April 2, St. Joseph, Mo.; 5, Iowa Falls, Ia.; 6, Oelwein, Ia.; 9, Bowling Green, Ohio; 10, Toledo, Ohio; 11, New Philadelphia, Ohio; 13, Port Huron, Mich.; 16, Streator, Ill.; 17, La Fayette, Ind.

### Roderick White at Paris

According to a cable just received, the American Musical Colony in Paris has bought up practically every seat for Roderick White's first recital which is being played while this issue goes to press at the Salle Gaveau.

### Levitzi to Visit Cuba Next Season

Mischa Levitzki will be heard in Havana for the first time next January, as he has been engaged by the Sociedad Pro-Arte Musical for two recitals at the National Theater.

### Shavitch in New York

Vladimir Shavitch, following his successes as conductor in Berlin, Dresden and Leipzig, arrived last week in New York, where he intends remaining for the present.

### Squires to Sing with Mendelssohn Choir

The contralto, Marjorie Squires, will be heard in Pittsburgh next season in an oratorio performance under the auspices of the Mendelssohn Choir of that city.

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# MEMORY OF JONAS CHICKERING HONORED

(Continued from page 5)

in speaking of music as a national asset, it is entirely legitimate to think of the art as it is represented in its most practical form, and to select the Centennial Anniversary of such a medium as the most logical time for the expression of this thought.

A natural appreciation of music is the heritage of every man, and it is by allowing him to follow his natural bent, listening to the simplest selections and reveling in their rhythmic melodies and gradually educating himself to realize that in the operas and concertos similar enjoyable melodies and rhythms are to be found, that the true music lover is made. The average person will so develop when he realizes that the popular music which has such an appeal for him is based on the compositions of masters such as Beethoven, Chopin and Liszt. These thoughts were utilized in an expanded and detailed manner by Mr. Coolidge, and in conclusion he paid high tribute to Jonas Chickering as a factor in bringing America to the forefront of the musical world when he said: "It is through such spontaneous musical activity that this great art may eventually become in the highest sense a national asset. We can no longer proceed along artificial lines, seeking to develop something from a foundation of unreality. In the hundred years which have elapsed since Jonas Chickering put the music of his piano into the American home, we have surely outlived the need of propaganda and all artificial stimulus. His genius as an inventor, manufacturer and merchant has had a tremendous influence in giving to the people of our country a musical foundation. He has brought the broadening and humanizing spirit of a great art within the reach of all humanity. He has strengthened the bonds of our common brotherhood, giving a new security to government and increased the power of the people to rule."

## OTHER SPEAKERS.

In opening the after-dinner exercises, Courtenay Guild described the musical impoverishment of Boston when Jonas Chickering built his first piano in a little house on Common street in 1823, told how the business grew as the piano was improved until in 1852, after a fire that destroyed the old factory, Mr. Chickering put up the present factory on Tremont street, which was at that time the largest building in the United States except the Capitol at Washington. Mr. Guild brought his address to a close by declaring that in making his pianos "Jonas Chickering made a great contribution to the welfare and happiness of this country."

Richard W. Lawrence paid a handsome tribute to Mr. Chickering, saying that the influence of the great industry which he had established in Boston was felt all over the world. Mayor Curley spoke with his usual eloquence, although his pronunciation of Liszt as Listaman, and Bach as Batch indicated that his musical education had not been quite as thorough as that of Mr. Coolidge.

## THE CENTENNIAL CONCERT.

In the afternoon a concert of unusual dimensions both as to scope and length was given at Symphony Hall, with this program: The Boston Symphony Orchestra, conducted by Mr. Monteux, played Debussy's Nuages and Fetes, the prelude to The Mastersingers. It performed with Messrs. Maier and Pattison Mozart's concerto for two pianos, and with Mr. Dohnanyi his Variations on a Nursery Song for orchestra with piano obligato. Germaine Schnitzer played a scherzo by Chopin, Mozart's Pastorale Varice and Schubert's Military March. Elly Ney played a rhapsody by Brahms, an andante by Beethoven and Liszt's Hungarian Rhapsody.

As a prelude to the concert the Handel and Haydn Society, in which Jonas Chickering once sang tenor and of which he was for several years president, led by Emil Moltenhauer, sang the eloquent chorus Unfold Ye Portals, from Gounod's Redemption. Chorus, orchestra and the solo pianists were vigorously applauded by a very large audience. Mr. Dohnanyi's ingeniously written musical caricature, which was given a brilliant performance, being especially well received.

The audience included many guests from New York, Chicago and other cities of this country and Canada. Courtenay Guild, chairman of the committee for the Boston celebration, spoke briefly, reviewing the evolution of the modern piano and stressing the importance of Jonas Chickering's discovery. He then introduced William J. Henderson, the veteran music critic of the New York Herald, who delivered a short but eloquent address. Mr. Henderson drew an interesting analogy between the Roman contribution of strength to architecture and the structural principle, which was Jonas Chickering's most significant innovation in piano building, declaring that Mr. Chickering's invention made it possible for the beauty of the greatest piano classics to be completely revealed, whereas before this improvement the composers, having worked on metallic-sounding, tinkling instruments, could only hope that the music which they composed would at some time be actually heard by others with the same tonal effects that they had conceived and heard in their own imaginations.

## BRONZE TABLET UNVEILED.

Earlier in the day a bronze tablet to Jonas Chickering was unveiled at the Chickering factory in the presence of employees, and guests and dealers from many cities. Dr. Sigmund Spaeth, of New York, was chairman of the exercises. Addresses were made by Arthur Bissell, of Chicago; Giuseppe Moretti, of Pittsburgh, who designed the tablet; C. H. W. Foster, of New York, and A. P. Willis, of Montreal. The tablet is a bas relief of Chickering as a young man, and between decorative ornaments depicting his piano of 1823 and the modern grand piano is this inscription: "In recognition of the inventive genius, constructive leadership and artistic achievements of Jonas Chickering in the development of the American piano, and his devotion to the cause of music, this tablet is erected by the dealers of America on the hundredth anniversary of the founding of the house of Chickering & Sons." The tablet will be placed on the front of the Tremont street factory.

## OLD EMPLOYEES REWARDED.

At the opening of the centennial, with a supper for 600 employees in the Chickering factory last Friday evening, thirty-one employees with a record of twenty-five years' service were presented with gold watches. Jonas Johanson, who has been in the employ of the Chickering organization

# G. M. CURCI

for fifty-one years, was the recipient also of a gold chain and knife. Adelaide Murray, who has been with the company for twenty-six years, the only woman among the veterans, received a bouquet of roses and \$10 in gold from her sister workers, besides a wrist watch from the company. The presentations were made by C. Alfred Wagner, president of the firm.

Mrs. Mary Chickering Nichols, grand-daughter of Jonas Chickering, sent a letter regretting her inability to be present to give the watches personally to the veterans, many of whom knew her grandfather and father. Mrs. Nichols sent roses, one flower being given to each recipient of a watch. Mr. Wagner read the following letter from Mrs. Nichols:

April 14, 1923.

My dear Mr. Wagner:

It is a very keen personal disappointment to me that I am unable to accept the invitation to attend the celebration exercises next Friday night, and, as the only living grandchild of Jonas Chickering, to hand personally to those who have been for twenty-five years or more in the service of Chickering & Sons the gift to be given them on this anniversary. It is most fitting that such long and faithful service should be recognized, for the work and genius and leadership of my grandfather, and later of my uncles and father, would have been of no avail without the co-operation, always so loyally and efficiently given, by the manufacturing personnel. My grandfather died before I was born, but I have heard from my parents and family of his kindness, generosity and his human sympathy, and I know better than any one else how great and how keen a personal interest he took in those who worked with him. I also know that there is no one who would be better pleased than he at the deserved recognition which the old employees are to receive. During all my childhood I lived under the shadow of the old Factory. I was born round the corner at 133 West Chester Park (now Massachusetts Avenue), and we spent many years there so that my father, George H. Chickering, who later became President of the Company, might be near his work. I will remember how he would leave for the Factory early in the morning, return for dinner at the now unusual hour of three and then go back often to remain till late in the evening. I also remember whenever there was a fire with what anxiety he would count the strokes of the fire bell, which used to be rung in those days, to know whether the fire was in the factory district. There are doubtless many of the men, who are to receive gifts, who will remember him and the affectionate regard in which he held them and all his fellow workmen who were helping to make the fame of the Chickering piano. Perhaps some of the older ones may also remember me as the little May Chickering who often used to visit the Factory, and I much regret that, after these many years, I cannot renew my acquaintance with them. I should like to have the pleasure of meeting them all and of handing them, in memory of my grandfather, the visible evidence of the great appreciation of the Company. Will you please tell them this and, on behalf of myself and the Chickering family, thank them and all the employees for all that they have done and wish them many more years of health, happiness and prosperity.

May I say in conclusion what a great pride and gratification it is to me as a Chickering that, thanks to those who have since labored so well with head and hand, the work begun by my grandfather a hundred years ago has been carried on to its present prosperity, and that all those who are now continuing his work, whether in the office or at the bench, are governed by the same high ideals of art, of service and of business honor that he had and which made him so worthy a citizen and so successful in achievement.

Again assuring you of my very great regret that I cannot be present on so memorable an occasion, and with very kind regards to yourself and all who may be present, I am,

Sincerely yours,

(Signed) MARY CHICKERING NICHOLS.

Taken all in all, the Chickering celebration was one of the most impressive demonstrations the piano industry has ever known. It was a fitting tribute to the great pioneer whose centennial it commemorated. It was planned on broad lines and carried out with a generous hand. Those responsible for it deserve hearty praise and warm congratulations.

JACK COLES.

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# Music Week at the First Presbyterian Church

William C. Carl will present Haydn's oratorio of the Creation, with an augmented choir in the First Presbyterian Church, Fifth avenue and Twelfth street, next Sunday evening, April 29, at eight o'clock, in honor of Music Week in New York City.

The soloists are Edith Gaile, soprano; Amy Ellerman, contralto; Charles Hart, tenor, and George Fleming Houston, baritone, and the Motet Choir augmented from St. Bartholomew's and St. Thomas' churches.

Dr. Carl will precede the oratorio with an organ recital at a quarter before eight.

# Composers' Music Corporation Publishes

## Leginska Compositions

Inadvertently in the Leginska advertisement that appeared in last week's issue, the name of the Composers' Music Corporation, 14 East 48th Street, New York, was omitted as the publishers of some of the Leginska compositions.

# Tamaki Miura Sails

Following a most successful season as guest artist with the San Carlo Opera Company, Tamaki Miura, the little Japanese soprano, sailed on April 19 on board the Taorimaru en route to Milan, where she will fill an engagement, later giving concerts in Spain, France and Germany. She will return to America again next season.

# Escobar-Buketoff Recital April 30

The American Music Optimists and Bel Canto Society announce that the joint recital to be given by Consuelo Escobar and Constantin Buketoff will take place Monday evening, April 30, at Aeolian Hall. Tickets issued for April 3 will hold good for April 30.

# A Son to Caroline Curtiss

On April 18, a son was born to Mr. and Mrs. Arthur Francis Wieners. The name of the little newcomer is to be Delevan Curtiss Wieners. The mother, Caroline Curtiss, is well known in the musical world as a charming young soprano.

# American Field Service Fellowships

E. Robert Schmitz is making a tour from the Atlantic to the Pacific Coast in the interest of the American Field Service Fellowships. He will play in thirty of the principal cities of the country.

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## DISCUSSING BUSINESS.

Charles Marshall, Manager Harrison and Clay Smith, the composer, photographed by A. L. Flude while evidently talking over serious business.



## ALMA SIMPSON,

at present captivating new admirers in Italy where she has been presenting her Recital of Songs. This snapshot was made at Pompeii the day after her first recital in Naples.



## ENJOYING THEMSELVES AT ATLANTIC CITY.

Vito Carnevali, accompanist; Helen Hobson, soprano; Giuseppe de Luca, baritone; Lulu Breid, associate manager of R. E. Johnston; Adrian W. Phillips, publicity manager of the Chalfonte-Haddon Hall Hotels of Atlantic City, and Lucile Orrell, cellist, enjoying the boardwalk "the morning after the night before" when the fourth of the series of Saturday evening musicales was given at the above mentioned hotel by arrangement with Manager R. E. Johnston of New York.



## ANGELO MINGHETTI,

a leading lyric tenor of the Chicago Opera, was offered an engagement by Fortune Gallo to sing in Cuba with his opera company there, which includes Bori, Martinelli, Schipa, and others, but was obliged to refuse it, as he had just signed a contract to sing in La Boheme with Toscanini at La Scala, Milan, in May. Mr. Minghetti will return in September for his engagement with the Chicago Civic Opera Company. (Photo © Elzin)



## THE MILLER-VAN DER VEER SUMMER SCHOOL.

Nevada Van der Veer and Reed Miller, in their third season of teaching at Bolton Landing, Lake George, New York, are limiting the quota of students in order to give them more time and thought and to make their summer's work a real joy, not one of daily drudgery and indifference in being so busy from morning until night that there is no time for recreation. The home atmosphere that this happy family will enjoy (two immense studios and a big roomy house), beautiful Lake George and the Adirondack Mountains, combines everything of pleasure that goes with the summer's study.



## DOROTHY JARDON'S MOTHER MAKES HER STAGE DEBUT.

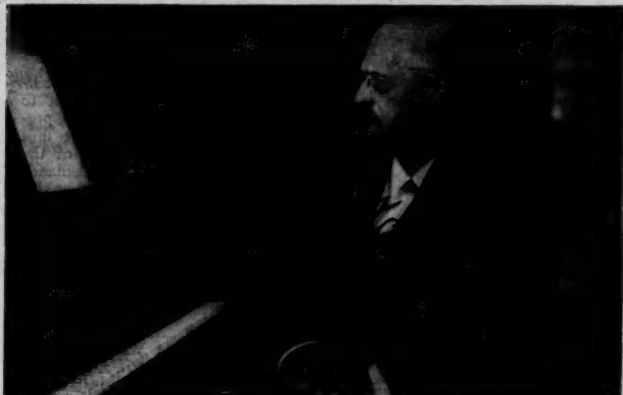
The accompanying photograph of Dorothy Jardon and her mother was taken in San Francisco during the singer's second week there when they appeared in a Southern Romance which was specially put on for Miss Jardon and in which Mrs. Jardon made her debut on any stage at the age of sixty-one—a fact that is made all the more remarkable when one stops to consider that she mothered and raised twenty children and still keeps her eye on her daughter, Dorothy. Dorothy Jardon has had great success on the coast and her singing has met with the warm approval of both critics and public.



## JOSEPH DISKAY,

tenor, who is constantly winning new success at each public appearance. He will be heard here in concert in the fall.





#### HUGO KAUN HALE AND HEARTY AT SIXTY.

Hugo Kaun, well known in America as composer and conductor, celebrated his sixtieth birthday on March 21. At present he is residing in a suburb of Berlin.



#### HANS KINDLER,

the eminent cellist, who sailed for Europe on April 21 on the S. S. Majestic. Mr. Kindler will appear in four concerts in London, two in Paris, and two in Berlin. His itinerary also includes a tour of England. He will return to America November 1. (© Kubej-Rembrandt Studios)



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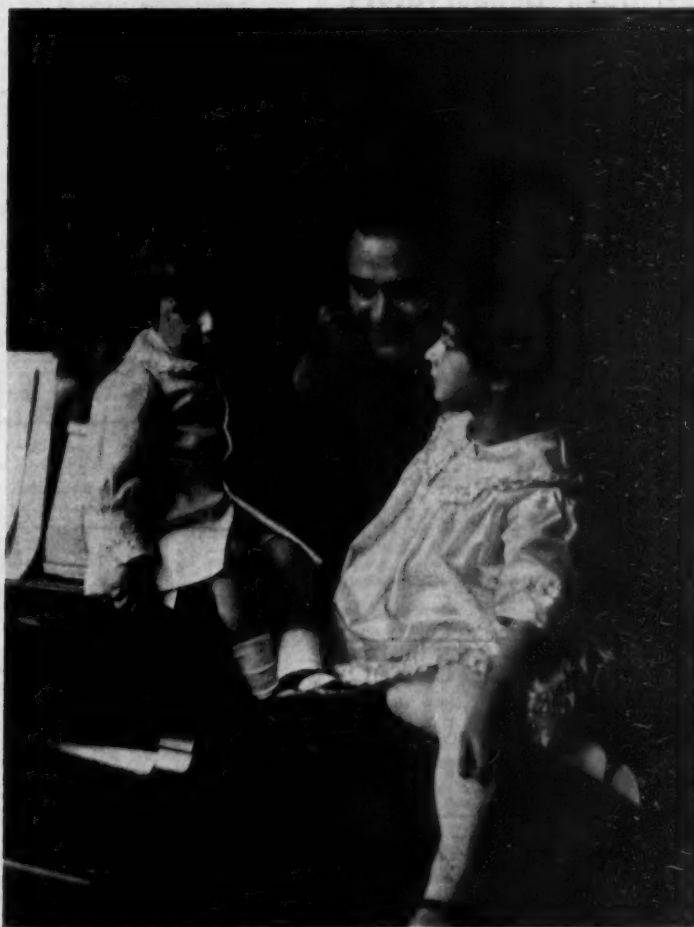


WALTER HENRY ROTHWELL, the popular conductor of the Philharmonic Orchestra of Los Angeles, brought a busy season to a close with the concerts of April 20-21. It would be difficult to exaggerate the musical influence throughout the Southwest of Mr. Rothwell and the band of musicians he conducts. The concerts at home have shown a consistent growth during the four years of the orchestra both in point of intrinsic excellence and in public approval. The thirty-one concerts played in other cities of southern California have invariably been sold out and in many cases hundreds turned away. Mr. Rothwell left immediately after the season for a hurried business trip to New York and the East, to return early in May for a summer of study and rest. The pictures show his Los Angeles home (1); himself at the gate of his summer home, Carmel-by-the-Sea (2), and at Carmel on the rocks with his little daughter.



#### MARIA JERITZA AT NIAGARA FALLS.

(1) Metropolitan Opera soprano at the famous falls. (2) The group includes: Mme. Jeritza; Bessie Bellanca, the Buffalo impresaria; Mr. and Mrs. F. C. Coppicus; William Wolski, the violinist, and Walter Golde, pianist. The concert party stopped off at Niagara Falls while on the singer's recent tour.



#### BENIAMINO GIGLI AND HIS TWO CHILDREN, RINA AND ENZO.

Maybe they are discussing ways and means of recovering Rina's little terrier, who ran away recently. Papa Gigli is an honorary captain in the police force and word was sent out to the entire forces to keep a look-out for the missing dog. (Elzin photo)

## CHICAGO HAS ANOTHER FULL WEEK OF MUSIC

German Male Chorus, with Cyrena Van Gordon as Soloist, Presents Interesting Concert—Dorothy Denham Eichenlaub in Debut Piano Recital—Rene Lund Gives Annual Recital—Werrenrath Delights Large Audience Again—Czerwonky and Soloists—Swedish Choral Club, Edgar A. Nelson, Director, Present Creation—Marshall Field & Co. Chorus Gives Dream of Gerontius—Chicago Mendelssohn Draws at Orchestra Hall—Alice Gentle Scores as Soloist—Other Notes

Chicago, April 21.—This week has been a very full one for the music critics, music-makers and music-lovers. On Sunday afternoon the Auditorium held a very large audience, which listened to the United German Male Chorus, Karl Reckzeh, conductor, with Cyrena Van Gordon, contralto of the Chicago Civic Opera, as soloist; at the Studebaker, Dorothy Denham Eichenlaub made her debut in piano recital; Rene Lund, baritone, gave his annual song recital at the Playhouse, and Reinald Werrenrath held forth again at Orchestra Hall. On Monday the Bush Conservatory Orchestra, with Richard Czerwonky as conductor, and several soloists, gave a worthy program at Orchestra Hall; on Tuesday evening at the same hall the Swedish Choral Club, Edgar A. Nelson, conductor, presented The Creation. On Wednesday evening, the Marshall Field & Company Chorus presented The Dream of Gerontius with several soloists, at Orchestra Hall. On Thursday evening the Chicago Mendelssohn Club was heard at Orchestra Hall, and on Friday afternoon and Saturday evening, the Chicago Symphony Orchestra, under Frederick Stock, presented its final concert of the season. Several other recitals took place during the past week, but their importance is not of sufficient interest to require the presence of a reporter from this office.

## REINALD WERRENATH.

One of the most satisfying artists now before the public, Reinald Werrenrath has proved a great favorite in the Windy City and his popularity here goes on unabated, ever on the increase. Thus, his recitals are always listened to by large audiences who flock to Orchestra Hall to enjoy the exquisite Werrenrath art. Again last Sunday he was heard by a vast throng, which eagerly awaited every song and continually clamored for more, so that by the end of the concert the recitalist had practically doubled the number of his printed selections with extra numbers. For this recital he had listed a recitative and aria from Mozart's Marriage of Figaro, Peri's Invocation of Orfeo, Falcioni's Occhietti Amati, Four Serious Songs of Brahms, Credo from Verdi's Othello, three songs by Deems Taylor (The Rivals, A Song for Lovers, The Messenger), Charles T. Griffes' An Old Song Resung, Charles Fonteyn Manney's Consecration, Martin Snow's The Land of Heart's Desire and Maude Valerie White's King Charles. All done with the beautiful Werrenrath style, authority and finished art.

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they proved a great treat. Wessels & Voegeli were responsible for this concert.

## RENE LUND.

Rene Lund, a very conscientious singer, had built an exceptionally interesting program for his song recital at the Playhouse. Since last heard this recitalist has made big strides in his art, as not only has the voice been developed in all registers, but also Mr. Lund has learned how to project efficaciously the message contained in each composition and his vocal exhibition stands him well among the musical fraternity. True, the young baritone does not rely solely on his organ to win the attention of the musical public. He has brains and knows how to use them, as indicated by beautiful phrasing and fine diction and it is through his interpretative power that Lund makes his greatest appeal and this is sure to bring him added patronage yearly. The singer was fortunate in having the assistance of that wizard among accompanists, the more and more recherche Edgar Nelson.

## GERMAN MALE CHORUS.

A large audience filled the Auditorium Theater, Sunday afternoon, April 15, and was well repaid by the splendid performance delivered. The German Male Chorus of 800 well trained voices, known as the United Male Chorus, under the direction of Karl Reckzeh, assisted by Cyrena Van Gordon, dramatic soprano of the Chicago Civic Opera Company, and Jacques Gordon, violinist, with Alma Putnam, accompanist for Miss Van Gordon, and Sanford Schlusel, accompanist for Mr. Gordon, gave the program which occasioned this great gathering. Of the chorus it may be truthfully said that such work as was rendered by it throughout has seldom, if ever, been equalled here. Its very pleasing intonation, united attack, solidity of tone, quick response, delicate coloring, equality and balance were most inspiring and put it in the front rank of male choral bodies. Mr. Reckzeh's control was strongly evinced from the start and the same vim and forceful but well tempered consistent directorship held his singers to the end. He is a very calm, businesslike conductor who maintains a distinct personality quite refreshing. Miss Van Gordon rendered several groups with notable success and brilliancy, scoring heavily in all. She is always good to hear and to look upon. She sang three groups and Mr. Gordon played three groups. Both Mr. Schlusel and Miss Putnam performed very good work at the piano. Mr. Schlusel deserves special mention. The entire affair reflected much credit on all participating and especially on the director, Mr. Reckzeh, who has so distinguished himself.

## DOROTHY EICHENLAUB PLAYS.

A young pianist who well deserves the large attendance found at the Studebaker last Sunday, is Dorothy Denham Eichenlaub, artist-pupil of Walter Knupfer, as at her debut she brought forth many of the attributes necessary for a successful career. Her launching was made under the auspices of the F. Wight Neumann management, another reason why the recital was a success. Miss Eichenlaub has been well taught, as indicated by the manner in which she played her difficult and well balanced program. She was well received by the public and accorded laudatory words by the critics of the daily press.

## THE BUSH CONSERVATORY SYMPHONY ORCHESTRA.

The Bush Conservatory Symphony Orchestra, under the baton of Richard Czerwonky, appeared before a capacity house Monday evening, April 16. Many were unable to gain admission and the delightful program rendered gave evidence of careful, painstaking and masterly tuition through-

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out. The orchestra has made several appearances, always acquitting itself with much credit, but the ambitious program given on this occasion and the character of its work became a complete surprise which captivated the great musical audience. The first number, Symphony Pathétique, by Tchaikowsky, which speaks for itself and eloquently of the director's ambition, justified the confidence he reposes in the talent of these young musicians, their intelligence and grasp. It was played with aplomb, insight to interpretation, in splendid tone, with due regard to precision and pitch. The entire body was a well-knit unit giving out beauty and color; the same can be said of the last number, Mignon Overture, by Thomas. All demands were met for tone, deportment and responsive endeavor. The work performed by them in the accompaniments of the soloists was in every way praiseworthy. Leola Aikman, coloratura soprano, sang Rossini's Una Voce Poco Fa splendidly; she has a clear, true soprano and mastered the intricacies of the music exceedingly well, reflecting the efficiency of her tuition. She also possesses a pleasing personality. Clay Hart sang Vesti la Giubba, from Pagliacci, displaying a rich, colorful tenor, which he handled with much assurance and gives every hope of being heard from; Marushka Conrad delivered the piano concerto (A minor) by Grieg beautifully. From the very moment she touched her instrument her touch and tone entranced and she maintained her hold on her auditors to the end. She evidences strongly her schooling; she produces a warm and colorful tone and has a fine technique; she also has a good future. Unlike many other school recitals this one wholly lacked any of the earmarks of the amateur. The high aims of Bush Conservatory, Kenneth M. Bradley, its president, and Mr. Czerwonky in the development of this orchestra have certainly been reached, and they are to be congratulated on their achievement. These coming musicians will soon rank as artists and will be found later in some of our best symphony orchestras.

## THE CREATION GIVEN BY SWEDISH CHORISTERS.

Placing the carriage before the horse, this reporter will first tell what took place after the concert of the Swedish Choral Club at Orchestra Hall when admirers of Edgar Nelson, the conductor of the society, met at the Swedish Club on the North Side. The Creation had been presented at Orchestra Hall before an audience that packed the hall and the success of the performance prompted Charles S. Peterson, president of the club, to make a little speech, in which he justly lauded Edgar Nelson's efforts, the Swedish Choral Club and the soloists of the evening. Mr. Peterson informed his hearer that in 1925 the club would again invade Europe and pay another visit to King Gustav and his people and that all the other Scandinavian countries and Finland would be visited. Mr. Peterson added that the Swedish Club of Chicago had done a great deal to uplift in the eyes of the American musical public the nationality of the Swedish people, and then Mr. Peterson launched as the future conductor of the Apollo Club, Edgar Nelson, who vehemently protested, saying that he was not seeking the post so well held by Harrison M. Wild, but Mr. Peterson heard him not and his speech made a profound impression on all those present. Mr. Holmquist then asked the reporter of the MUSICAL COURIER to tell the assemblage what he thought of the Swedish Choral Club, and, unprepared, the timid scribe stated that he would write his opinion, that Chicago held a Frederick the Great and an Edgar the Great, but unfortunately not a Peter the Great.

The Creation by Haydn gave ample scope to Edgar Nelson to display his forces to best advantage. The work under his firm and flexible baton sounded as though it had been written by a contemporary composer instead of dating from the vintage of 1798. Nelson had drilled his mixed choir with such diligence that each choral could be taken as a model by other similar organizations that appear yearly in the Windy City. "The play is the thing," said Shakespeare. Maybe and maybe not. Haydn's Creation is a beautiful work that does not need at this late date the endorsement of this humble writer, but it can be made more

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beautiful by such interpretations as the one accorded it by the Swedish Society, assisted by forty-five men of the Chicago Symphony Orchestra and three excellent soloists, all under the direction of that genial conductor, Edgar A. Nelson. His singers' love for their work was indicated by the spirited manner in which they read the oratorio. The voices of the different choirs blended well, and though Nelson does not believe evidently in big contrasts, Haydn's Creation sounded at no time monotonous. On the contrary, it sparkled with the rejuvenence put into it by the energetic singing of the choir and the more energetic vigor of its forceful conductor. If the work of the choristers was well deserving the above praise, the same also can be said of the soloists. Marie Sidenius Zendt covered herself with glory by truly remarkable singing of the soprano role. Mrs. Zendt's progress as a recitalist has been noteworthy, but even more marked are the strides that she has made in the art of singing oratorio. Her delivery had all the nobility required in the Haydn music. Sure of herself, that assurance was communicated to the public which enjoyed greatly the singing of her various solos, as proven by the thunderous plaudits that broke from all parts of the house at the close of each aria. Beautiful diction, fine tonal production, exquisite phrasing and dignified stage deportment made her association in the success of the evening especially noteworthy. John B. Miller, who, on this occasion, appeared for the last time on the stage as a professional singer, having decided to enter the business field as the western representative for a very large coal concern, by his singing made many regret his decision. For more than twenty years John B., as he is generally called in these surroundings, has appeared with all the leading choral societies, for a conductor was always sure of the tenor when Miller could be secured for that part in any oratorio. He probably knows most of them by memory and though yet a young man, his twenty years of active service as an oratorio singer have been so well occupied that his withdrawal will leave an open abyss for the time being for choral societies of the middle west. Though it was not Miller's swan song, he probably felt as though it were his last public appearance, and though towards the end of the oratorio some of his tones were hoarse, he gave distinction to the performance by truly fine singing. Gustaf Holmquist, a pillar of strength in the Swedish Choral Club, is one of the best liked basses now singing in Chicago, where his services are constantly in demand. At his very best, Holmquist gave a splendid account of himself, his rich, low tones being as full and sonorous as his vibrant pot notes. Holmquist, too, is the oratorio singer par excellence, and he, likewise, made a deep and lasting impression by the homogeneity of his splendid work. To conclude, this presentation of the Creation was from all standpoints one of the most interesting performances of the work ever heard in these surroundings, and the singing of the choir was unsurpassed by this or any similar organization.

#### HESSBERG PUPILS HEARD.

Edouard Hesselberg, piano teacher at the Sherwood Music School, presented at the recital hall of that institution several of his advanced students in a piano recital, Tuesday evening, April 17. Very seldom in these columns is the work of pupils reviewed for reasons so often explained that a repetition of our policy is deemed unnecessary. Once in a while, in order to gauge the real value of a teacher, a reporter from this department of the MUSICAL COURIER infringes on the general rule and listens to pupils. Hesselberg came to Chicago two or three years ago heralded as a fine pianist and instructor. As a pianist he has often given Chicagoans opportunity to admire his talent, but though he joined the Sherwood School faculty, this was the first time to this reporter's knowledge that some of his pupils were heard publicly. After hearing the six young women and one young man who furnished the program, words of commendation are due Hesselberg, as each pupil met with the full approval of the listeners and reflected credit on their able mentor. Katherine Recher played the Nollel Elegie and Sinding's Frühlingstraumen; Genevieve Hodapp was heard in Chopin's nocturne, op. 15; Rose Newmann's contribution was Moszkowski Etincelles; Florence Dunbar was featured in the Schubert impromptu, No. 3; Gertrude Deniger rendered the Grieg nocturne and Dunn's Flame Dance; Pearl Matthews, with the assistance of her teacher, Mr. Hesselberg, who played the orchestral parts, was heard in the Arensky concerto, No. 2; Arthur Wildman offered the Schumann Etudes Symphoniques and with Pearl Matthews he concluded the program with the Rachmaninoff prelude militaire (arranged for two pianos by Edouard Hesselberg). The Sherwood Music School gives weekly, during the musical season, similar musical entertainments, and judging by the large attendance encountered on this occasion, these affairs are in great vogue with the many friends and numerous pupils enrolled under the banner of this progressive school.

#### BREIL PASSES THROUGH CHICAGO.

Among the visitors at this office the early part of the week was J. Carl Breil, who was on his way to Los Angeles. Among interesting things, Mr. Breil informed us that he has a contract with D. W. Griffith to write for this well known producer a music score for his new picture. Mr. Breil needs no introduction, as he has made his mark as one of the leading American composers.

#### MARSHALL FIELD CHORAL SOCIETY'S CONCERT.

The annual concert of the Marshall Field & Company Choral Society is one of the big events in the musical season and always the house is completely sold out. The success of the Marshall Field & Company Choral Society, under the leadership of its conductor, Thomas A. Pape, is easily understood, as the work of the choristers is always of highest quality. This year the work chosen was the difficult and interesting oratorio of Elgar, The Dream of Gerontius, which makes great demands on the choir. The packed house was most enthusiastic about the choristers and the attitude of the public was most justified, as conductor Pape had well prepared his forces and the singing delivered by those mercantile employees would have put to blush many choral societies in this and other musical countries. It is remarkable that men and women who sing only for pleasure should have reached the perfection of a body of professional singers. They sing with verve, fine precision and know how to shade their singing so as to relieve any monotony, so apt to creep into choral work. Superlatives are due the Marshall Field & Company Choral Society and its worthy and efficient conductor. They have made a big place for them-

selves, not only locally, for they have also drawn the attention of the musical and mercantile world to the big institution in which they are a large advertising force.

The soloists were well chosen. Richard Crooks, who had never appeared before in these surroundings, will surely get many calls from the Windy City in the near future, as he made a palpable hit in the tenor role. America is skeptical as to her own, but this American tenor can well hold his own with any foreign importation, judging by the manner in which he handled his voice, which is of lovely quality. Throughout the Dream of Gerontius the newcomer made a deep and lasting impression, displaying not only a beautiful organ, but also fine musicianship. Mr. Crooks came into Chicago like a lamb and he went out like a lion. His success, as spontaneous as it was, had all the earmarks of a sensation. He took the public by storm and whenever this young artist comes here again, he may be sure of a big welcome.

Arthur Middleton, who may well call Chicago his home, having made his first big success in this and surrounding cities before invading the East a few years ago, is always a pillar of strength in any choral work and he did himself proud again by the manner in which he handled his glorious basso voice. Here is another American artist who could teach foreigners some of the secrets of the art of beautiful singing. Both Messrs. Crooks and Middleton are to be congratulated for the manner in which they enunciated the English text. The third soloist was Cyrena Van Gordon, another justly popular American singer. Though probably indisposed and her voice at times less powerful than generally, she won her full share of the success of the night and shared with her colleagues in the esteem of the public. April 18 may well be written in golden letters in the records of the Marshall Field & Company's Choral Society.

#### ARTISTS' ASSOCIATION'S FINAL CONTEST.

The final contest for scholarships in the junior department of the Chicago Artists' Association will be held Tuesday evening, April 24, in the Fine Arts Recital Hall. The preliminary contest was held April 16, and those chosen to compete for the scholarships are: (piano) Nellyrose Westerbeide, Marion Ranstead, Mildred MacCloskey and Hadessah Delson; (voice) Lola Fletcher Scofield, Mariam Davis and Betty Houston; (violin) David Scheinfeld and Kathleen Chrisman.

#### CHICAGO SYMPHONY ORCHESTRA AT UNIVERSITY.

On April 10, the Chicago Symphony Orchestra presented one of its regular concerts at Leon Mandel Assembly Hall, under the auspices of the Orchestral Association of the University of Chicago. The program contained Mozart, Beethoven, Stock and Wagner selections.

#### CHICAGO COLLEGE OF MUSIC STUDENTS.

Students of the preparatory department of the Chicago College of Music, ranging from four and one-half to twelve years of age, played a recital at Lyon & Healy Hall, Sunday evening, April 8. Some twenty-eight pupils showed the remarkable results accomplished at this institution with youngsters.

#### HANS HESS SPRING DATES.

On his spring tour, Hans Hess, the prominent cellist, will be heard in Belton (Tex.), Arkadelphia (Ark.), Charleston and Hillsboro (Ill.), the week of April 22.

#### CHICAGO MENDELSSOHN CLUB.

This surely was the week for Chicago choral societies as nearly every night a concert was given by one of the singing organizations that have helped considerably in making Chicago the musical city that it is today. Among those societies none has reached a higher sphere than the Chicago Mendelssohn Club, which concluded its twenty-ninth season with its third concert at Orchestra Hall on Thursday evening, April 19. The Mendelssohnians always give entire satisfaction and their entertainment on this occasion equalled any of their previous efforts. Harrison M. Wild, who is

the musical conductor of the organization, always chooses a program for the Mendelssohn Club concerts that is sure to be of interest to the listeners and most gratifying to the singers inasmuch as it shows them under the best light. The Mendelssohnians know how to sing; they always have a message to deliver and they do so, displaying, besides homogeneously good voices, fine musicianship. As ever, the attacks were precise, the blending of the voices perfect and the shadings between fortissimos and pianissimos so well built as to relieve any monotony that sometimes exists in programs sung by male choruses. Many of the songs inscribed on the program had to be repeated and if the audience had had entirely its way, each contribution would have been accorded a second hearing. It was a big night for the Mendelssohn Club and everybody connected with that distinctive organization.

As assisting artists the club had Alice Gentle, soprano, and Edith Richelsen Brown, contralto. Only the former was heard by this reporter. Heard in her second group, which included three Mexican songs, Alice Gentle was found in splendid fettle. Though the songs had about the same flavor of languorous trait, making them by that fact somewhat monotonous, Miss Gentle made much of them and after insistent plaudits she sang in costume the Habanera from Carmen. Her choice for encore and the manner in which it was rendered was most happy, as the selection is popular and the manner in which it was sung—and it might even be said, acted—was wholly in the favor of the soloist. Miss Gentle completely got the fancy of the audience as well as of the choristers and the success which she met at their hands left no doubt as to the enjoyment derived from her singing as well as her charming personality. Miss Gentle is becoming more and more popular in our midst and there is good reason to understand her increasing vogue. As usual, Orchestra Hall was practically sold out to admirers of the Mendelssohnians and of Miss Gentle.

#### EDOUARD HESSELBERG AT KIMBALL HALL.

Edouard Hesselberg, of the Sherwood School faculty, was assistant artist to an Irish tenor, who made his debut here at Kimball Hall on Thursday evening, April 19. Mr. Hesselberg acted as accompanist for the singer and played two groups of piano soli, in which he rendered, among other things, several of his own compositions. As accompanist, pianist and composer Hesselberg shone brightly and the audience justly manifested the same opinion by applauding him vigorously.

#### RECITAL AT MACBURNIE STUDIO.

The MacBurnie Studios offered program number seven of the fourteenth season in Recital Hall, Fine Arts Building, Thursday evening, April 19, to a capacity audience. Emma Schoombs, contralto, artist pupil, was presented in four groups of songs, which served to bring out range and voice quality and, not less important, the results of her tuition.

(Continued on page 46)

## HANS HESS

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Metropolitan Opera Company

## CLOSING METROPOLITAN WEEK A SUCCESSION OF CROWDED HOUSES

Heifetz the Sunday Night Attraction—Favorite Artists Receive Farewell Ovations

SUNDAY NIGHT CONCERT, APRIL 15.

The next to the last Sunday night concert at the Metropolitan attracted one of the largest audiences of the season, some two hundred extra chairs having to be placed in the orchestra pit to accommodate all those who wished to hear the program. Perhaps, too, the presence of Jascha Heifetz, who was the guest of the evening, accounted for the overflow. At any rate, the crowd was a record one and enthusiasm ran high. Mr. Heifetz, in fine form, revealed all the admirable qualities that have placed him in the first rank of violinists. He was heard in the Mendelssohn concerto in E minor, with the orchestra and later in shorter numbers by Glazounoff, Wieniawski and Tchaikowsky. For the group, he had the assistance of Samuel Chotzinoff at the piano. After each contribution, Heifetz was accorded an ovation.

Those of the company lending their voices to the rest of the program included: Ellen Dalossy, Raymonde Delaunoy, Quena Mario, Mary Mellish, sopranos; Cecil Arden, Jeanne Gordon, Myrtle Schaff, contraltos; Bada, Harrold, Meader, Rousseau, tenors; D'Angelo, Schlegel and Schuetzendorf, baritones. Selections from Lakme, Tanahäuser, Carmen and Die Meistersinger were sung, and there were also orchestral numbers—Casella's orchestral rhapsody, Italia, the Oberon overture, and Tchaikowsky's Romeo and Juliette fantasy. The program was admirably rendered and the audience gave evidence of much appreciation.

SNOW MAIDEN, APRIL 16 (MATINEE).

At a special Monday matinee for the children, Rimsky-Korsakoff's Snow Maiden was repeated and seemed to give a great deal of pleasure to the many young people present. Lucrezia Bori was a most attractive Snow Maiden, Mme. Delaunoy the Shepherd, Schuetzendorf the Mizguir, Bada and Howard the guardians, Diaz the Czar, Grace Anthony the Koupava, Telva and Gustafson the Spring and Winter. The opera was conducted by Hasselmann. This work is neither as light musically nor as easy to understand as

Hänsel and Gretel, and will be unlikely ever to take the place of the Humperdinck opera in the hearts of the children.

SAMSON ET DALILA, APRIL 16.

On Monday evening Samson et Dalila was heard for the last time this season, with a cast that included a familiar list of singers: Julia Clausen, as Dalila; Giovanni Martinelli, as the strong man; Giuseppe De Luca, as the High Priest, and Jose Mardones, as an Old Hebrew. The performance was a splendid one. Mme. Clausen rose to great heights, both vocally and histrionically, and made a handsome picture. She left little, if anything, to be desired in her impersonation. Martinelli did justice to the music allotted to him and sang with a clarity and richness that delighted his hearers. Hasselmann conducted with his accustomed skill.

LA TRAVIATA, APRIL 18.

On Wednesday evening there were several season's farewells when La Traviata was repeated before a capacity audience that manifested its enthusiasm frequently during the evening. Lucrezia Bori, Giuseppe De Luca and Mario Chamlee sang for the final time and theirs was a cordial send-away. Miss Bori as Violetta again charmed with her appealing impersonation of Violetta, singing in admirable voice and polished style. Mr. Chamlee, always a most satisfactory Alfredo, sang unusually well and came in for his share of the honors. As for Mr. De Luca, his Germont is one of the best roles in his extensive repertoire and he lived up to the high standard that he has set for himself, and rounds of applause were his. Moranzoni gave the score an admirable reading, contributing to the inspiration of the artists and the pleasure of the large audience.

BORIS GODUNOFF, APRIL 19 (MATINEE).

Chaliapin took another farewell at a special matinee of Boris on Thursday, April 19. The great artist repeated his great impersonation of the Czar, singing and acting in his own striking, peculiar manner that always takes his audience by storm. He was accorded an ovation. The rest of the cast was familiar, prominent in it being Jeanne Gordon as Marina, Rafael Diaz as Dimitri, and Leon Rothier as Brother Pimen. Papi conducted.

WILLIAM TELL, APRIL 19.

On Thursday evening Rossini's opera had its final hearing of the season, being also the vehicle for Martinelli's farewell until the fall. The tenor sang beautifully, with a richness and abandon that left its mark upon the capacity house, and he was justly acclaimed. Rosa Ponselle repeated her most satisfactory impersonation of the Princess, and Danise in the title role scored another artistic success in a part that suits him extremely well. Jose Mardones again lent his sonorous voice to the music of William Furst, and Didur was an impressive figure as Gessler. Papi conducted.

LOHENGRIN, FRIDAY, APRIL 20.

Old Frank Lohengrin came down the Scheldt on the ferry-boat Swan for the final trip of the season last Friday evening at the Metropolitan Opera House. Old Frank looked suspiciously like Orville Harrold, also he sang and acted suspiciously like Orville Harrold; in other words, the Lohengrin family was represented by its most promising young shoot. The other gentlemen who shared the evening were Mike Bohnen, who, with energetic singing and acting, contradicts the idea many of us have that Wagner stuck the King into the cast just because he could not think how to make the plot without him; Gus Schuetzendorf, who, as the Herald, spent the evening telling the world; and Clarence Whitehill, who gave his traditionally excellent performance of Telramund. Delia Reinhardt, who since making her first and solitary appearance here in January, has been most seriously ill, so that Friday evening was only her second appearance in three months, plainly showed the traces of this illness and did herself justice neither in singing or acting, but showed promise of becoming a very valu-

able addition to the company when she was fully restored to health. Julia Clausen was the sinister Ortrud.

For the rest it was the every day Lohengrin, with Artur Bodanzky in the pitcher's box.

L'AFRICANA, APRIL 21 (MATINEE).

Saturday afternoon was the occasion for several farewell ovations at the Metropolitan, the performance being Meyerbeer's L'Africana. The cast was a familiar one, headed by Gigli, Ponselle, Danise, Mario and Didur, and Mr. Bamboschek wielded the baton. Of course it was anticipated—a demonstration for the principal artists on this, their final appearance for the season—Mr. Gigli's came during the fourth act, when he was tendered an ovation that lasted several minutes. His superb rendition of O Paradiso, serving to arouse the audience to great heights of enthusiasm. As a matter of fact, the popular tenor has never been heard to better advantage and he was spurred on, one might add, by the glorious singing of Rosa Ponselle. And while Gigli was rushing off to catch the 5.15 train for Atlanta, Miss Ponselle was acknowledging her ovation, which came after the last act. And Danise, too, was not forgotten. There were rounds of applause for the baritone which his fine singing merited.

AIDA, APRIL 21.

The final performance for this season was held on Saturday night, April 21, and it was appropriate that the old "stand-by" Aida should have been chosen for the opera. Needless to say, the occasion was an enthusiastic one, the capacity house responding warmly to the singing and acting of the artists, who included: Frances Peralta, in the title role; Jeanne Gordon, Amneris; Morgan Kingston, Radames; Jose Mardones, Ramfis, and Renato Zanelli as Amonasro.

These artists' work in their respective roles is familiar to opera goers and, perhaps inspired by it being the final performance, they made the performance of the old work a memorable one. Miss Peralta did some of her best singing of the season, which reminds one that she has been most valuable to the company at all times. Upon several occasions she has jumped in at the last minute and sung when singers were ill and she has made many admirers during the season just closed. Miss Gordon, regal to the eye, also sang regally, while Mr. Kingston repeated his creditable impersonation of Radames. Moranzoni put plenty of vim and spirit into the score and added to the pleasure of the evening.

SUNDAY NIGHT CONCERT, APRIL 22.

On Sunday evening, April 22, 1923, at 8 o'clock, the last of a series of Sunday Night Concerts was given at the Metropolitan Opera House, at which the following artists appeared: Sopranos, Grace Anthony, Nina Morgana, May Peterson, Thalia Sabanieva and Muriel Tindal; mezzo-sopranos and contraltos, Grace Bradley, Raymonde Delaunoy, Jeanne Gordon, Flora Perini and Myrtle Schaff; tenors, Mario Chamlee, George Meader, Manuel Salazar, and Armand Tokatyan; baritones, Edmund Burke and Carl Schlegel; basso, Giovanni Martino.

All of the soloists were in exceptionally fine voice, and again upheld the high standard which they have attained in the musical world. Anton Biloti, a young and talented pianist, who is making rapid headway, was the instrumental soloist of the evening, and interpreted artistically compositions by Chopin, Bach-Busoni, and himself. In his playing a fine tone and brilliancy were prominent. He, too, received an abundance of applause. Alberto Bimboni, Paul Eisler, Carl Riedel, Georg Sebestyen, and Charles Touchette, played the accompaniments for the various singers.

### CHICAGO

(Continued from page 45)

tion, which were strongly indicated in the delivery of all of her numbers and which reflected much credit on both pupil and tutor. Her auditors were most enthusiastic. Anna Daze at the piano was efficient, as usual.

CHICAGO SYMPHONY ORCHESTRA'S LAST CONCERT.

The last concert of the Chicago Symphony Orchestra of the present season took place on Friday afternoon and Saturday evening, April 20 and 21. As will be noticed by an editorial appearing on another page, this season has been a very favorable one for the orchestra. Though it has been announced by officials of the Chicago Symphony Orchestra that due to the demands of the musicians' union, this may be the last season of the organization, in this writer's opinion the Chicago Symphony Orchestra will go on no matter what the demands of the union will be, as, in all probability, both sides will compromise and this for the good of music in Chicago, if for nothing else. The last program was admirably well played by the orchestra and magnificently conducted by Conductor Stock. The men played as though inspired, or were it the idea that a rousing performance of the different works inscribed on the program would help their case with the general public is a matter of little consequence, but the results justified the vociferous plaudits of the audience. Stock's last program of the season, like the first, was given solely by the orchestra, no soloist being required, as with our virtuoso orchestra a concert devoid of soloists is in itself highly sufficient. The Brahms Second Symphony and two Wagnerian excerpts—two from Tristan and Isolde and one from Götterdämmerung—were the real backbone of the program. "I hope that all of us—you and we—will be back here next fall for some more of this fine music," said Frederick Stock. Maybe all of us won't be here next year, but surely the Chicago Symphony Orchestra will live as long as Chicago wants to remain on the musical map in the exalted position it now occupies.

DEMAND FOR OPERA IN ENGLISH FOR CHILDREN.

The principals and teachers of Chicago High Schools are demanding that the Chicago Civic Opera Company establish a series of operas in English for school children.

NEWS NOTES OF THE GUNN SCHOOL.

Sophia Swanstrom Young, director of the Dramatic department of the Gunn School of Music and Drama, presented a group of her students in a Shakespeare program Tuesday evening before an audience that filled the Lake Shore Drive recital hall. The results indicated a foundation in the fundamentals of the art that surprised the many friends of the institute.

In the same hall on the foregoing Saturday some thirty

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children from the department offered a group of playlets and again the results were remarkable.

Evelyn Williams, artist student of Glenn Dillard Gunn, made her debut last Thursday evening in the Young American Artists' Series. Miss Williams met with excellent success, being warmly commended for her gifts and attainments by the critics.

#### WHAT STURKOW-RYDER IS DOING.

Mme. Sturkow-Ryder played her own compositions, on the manuscript program of Alpha Iota, on Tuesday evening, April 10. On April 12, she played on the special program at the Chicago Beach Hotel.

The forty-fifth program was given in the Sturkow-Ryder studio on Saturday afternoon, April 7, when Jean MacShane, Mary O'Gallagher, Janet Friday, Ethel Eiler, Sophie Shapiro, Henry Zetzelman and Ethel Dale, all from Mme. Sturkow-Ryder's piano class, participated.

#### KNUPFER STUDIOS.

Nellyrose Westerhide and Mildred McCluskey, pupils of Walter Knupfer, were selected at the preliminary contest to play for the final competition for the \$50 prize to be awarded by the Chicago Artists' Association at Fine Arts Recital Hall, Tuesday, April 24.

Bert Long, student of Zerline Muhlan, appeared as soloist at the Mass Meeting given by Zionists at the Auditorium, Sunday evening, for the Young People's Congregation of Temple Mizpah, April 15, and for the Ancient Craft Lodge of the Eastern Star on April 16.

#### MUSICAL EVENTS AT BUSH CONSERVATORY.

Gustaf Holmquist, baritone of the Bush Conservatory faculty, presented his pupils in recital at Bush Conservatory Recital Hall, on Friday evening, April 20. The program contained many numbers of interest. Harriet Prutsman played the accompaniments.

The Class of 1923 of Bush Conservatory, of which Alan Irwin is president, gave an informal dance at the Bush Conservatory, Saturday night, April 21.

The fourth and last concert of the season of the Bush Conservatory Symphony Orchestra, Richard Czerwonky, conductor, will take place in Orchestra Hall on May 24.

#### HAYDN OWENS' ACTIVITIES.

Some of the past activities of Haydn Owens as conductor were as follows: directed the Haydn Choral Society at Cohan's Grand Sunday afternoon, March 18; The Seven Last Words of Christ by Dubois, Good Friday, March 30, at Calvary Presbyterian Church; the choir of the same church in Gounod's Redemption, Sunday, April 1; The Feast of the Little Lanterns, a Chinese operetta, by the Girls' Glee Club of the Calvary Presbyterian Church, April 6; directed the Amphion Male Quartet, who were elected honorary members of the Kiwanis Club of South Bend, (Ind.), and will act as soloists for their trip to the convention at New Orleans.

#### THEODORE HARRISON PUPILS BUSY.

Frances Pearl, mezzo-contralto, student of Theodore Harrison, appeared in joint recital at the Lyceum Arts' Conservatory, Thursday evening, April 19, with Margery Nye. Edwin Delbridge, tenor, artist pupil of Mr. Harrison, gave a recital at the Cooper-Carleton Hotel, April 10.

Frances Hoyer, another Theodore Harrison student, gave a program for the Progress Club of South Bend, (Ind.) Thursday, April 12.

#### COLUMBIA SCHOOL HAPPENINGS.

Among the events of this week at Columbia School may be mentioned the two-piano recital by pupils, April 18;

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SEASON 1923-24

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the public concert in the Fine Arts' Recital, April 19, given by Marion Capps, soprano, studio assistant to Louise St. John Westervelt and Geraldine Rhoads, contralto, who recently made such a fine showing at the Orchestra Hall contest. She is also a Westervelt pupil.

April 20, piano pupils of Jessie E. Sage, in charge of the Wilson Avenue Branch School, gave a recital at the main school, and Saturday, April 21, a matinee musicale and social tea was given by the Columbia Chapter (Mu Iota) of the Mu Phi Epsilon sorority.

#### MUSICAL NEWS ITEMS.

John Crawford, pupil of Lillian T. Johnston, appeared at the Chateau Theater this week. Grace Webster, Alberta Kolker and Nellie Hogan, also pupils from Miss Johnston's class, sang for the P. W. A.'s benefit for the children's home on last Wednesday. A juvenile pupil of Miss Johnston, Alberta Kolker, sang on last Thursday at the Senn High School.

Eileen Everett, soprano, pupil of Karl Buren Stein, gave a song recital for the Paragon Chapter of the Eastern Star, Monday, April 16. She also gave a recital for the Lombard Women's Club, April 19. The Suburban Male Quartet, pupils of Mr. Stein, appeared for the Oak Park Lutheran Church, April 8, and was immediately reengaged for April 22. Lillie Simonson, soprano, also a pupil of Mr. Stein, was the soloist with the Scandinavian Singing Society, April 21.

RENE DEVRIES.

#### Hans Hess as a Master Teacher

Ask the average person what one must possess to be a great teacher and the answer will probably be, mastery of that which he elects to teach.

While mastery is essential, it is only one of the requisites of a great teacher. It bears fruit only when he has the wisdom, justness, tact, kindness, and above all the infinite patience to transmit his knowledge step by step and in the right proportions to those worthy of it.

More important than mastery of his subject and the ability to impart it clearly and convincingly to others, the



great teacher must possess sincerity in his work so unquestionable and vital as to kindle and keep alive the flame of ambition in the hearts of his students, causing them to live their work and live it continuously instead of approaching it as a necessary but worthy task.

Go into whatever worthy field of human endeavor you will, whether religion, philosophy, science, or the arts, and you will find that the great teachers, without exception, have been those masters who were so imbued with the supreme worth-whileness of their life work that their absolute sincerity—the only soil from which true inspiration springs—was communicated unimpaired, unconsciously to the kindred minds of their students. While many great men and women have been unsuccessful as teachers, all great teachers have been great men and women, and to the great teachers is due directly or indirectly nearly all human progress.

Hans Hess, master cellist, needs no introduction to music lovers in America, but Hans Hess as a master teacher of the violoncello needs to be more widely and intimately known. It is not to be wondered at that a man of Mr. Hess' character and ideals considers teaching of greater benefit to mankind and, therefore, a more noble calling than the concert platform even though his work there has been and will long continue to be a source of pleasure to music lovers and of inspiration to students of music.

In addition to a thorough knowledge of his instrument and a rich musical education and understanding, Hans Hess brings to his teaching those qualities of mind and heart which win instinctively the confidence and respect of earnest students and make their growth in ability and understanding steady and natural by sharing his own sincerity and ideals in regard to his work.

Mr. Hess has developed many cellists who have already achieved distinction on the concert platform. For three consecutive seasons his pupils were winners of the Lake View Musical Society scholarship. Others are filling important positions in the leading symphony orchestras as well as teachers in the foremost musical conservatories.

The announcement that Mr. Hess will be teaching in Chicago at the Fine Arts building, two days a week during the summer, and that he will hold special classes also at Ravinia beginning the week of June 4, has already resulted in a great number of inquiries and a splendid enrollment from pupils in all parts of the country.

C. R.

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## CHADWICK AND GOODRICH COMPLETE QUARTER CENTURY OF SERVICE WITH N. E. CONSERVATOY

Bloch's Rhapsody, Schelemo, Well Received—Marjorie Church Earns Success with Boston Symphony—Ruth Posselt in Recital—Ferrabini and Fabrizio Charm—Chaliapin in Farewell—Chicago Pianist Makes Good Impression—Other Events

Boston, April 21.—The high light of the program at the concerts of the Boston Symphony Orchestra last Friday afternoon, April 13, and Saturday evening, April 14, at Symphony Hall, was Schelemo, Ernest Bloch's rhapsody for cello and orchestra, perhaps the most significant and certainly the most stirring novelty that Mr. Monteux has brought to performance during the current season. Mr. Bloch's music is constantly original both as to form and substance, and this attempt to depict in tones the passionate despair and savage grandeur of Solomon is no exception to this rule. The music is overwhelming in its intensely dramatic power and in the gorgeousness of its Oriental splendor. The work abounds in difficulties for both orchestra and soloist. Mr. Bedetti played his part with his customary skill and with an apparent understanding of the emotional import of the music, while Mr. Monteux and the orchestra provided a colorful and altogether eloquent background.



ALICE LOUISE ARMSTRONG

The program also included for additional novel items a Night Piece by Arthur Foote, charmingly simple music, skillfully written and with unflinching good taste; and a Fete Galante by David Stanley Smith, which seemed at a first hearing to be an aimless striving for impressionistic effects. Both of these pieces provided a solo part for flute, which was played by Georges Laurent, the first flute of the orchestra, with the purity of tone and high order of musicianship which always characterize his work. The program opened with a fine performance of Mozart's overture to Figaro's Wedding and closed with the songful second symphony of Brahms.

### MARJORIE CHURCH WINS SUCCESS WITH BOSTON SYMPHONY.

Marjorie Church, pianist and former pupil of Godowsky, won a fine success as soloist with the Boston Symphony Orchestra last Thursday evening, April 12, at Sanders Theater, Harvard University. Miss Church selected Liszt's exacting concerto in A major as a vehicle for her talents and gave it a highly effective performance. The concerto bristles with difficulties, but Miss Church is possessed of a technique which easily surmounts difficulties of this character. As has been demonstrated by her previous appearances in this city, she has a veritable instinct for the melodic line which served to make very expressive the songful and poetic portions of the concerto. A musician of superior attainments, she played her part with faultless taste and a fine sense of style, winning many recalls from her enthusiastic audience.

The purely orchestral numbers of the program were Beethoven's stirring overture to Leonore, No. 3; Wagner's devotional Good Friday Music from Parsifal and Brahms' unusually melodious second symphony.

### FERRABINI AND FABRIZIO GIVE DELIGHTFUL CONCERT.

A benefit concert which yielded unusual pleasure was given at Jordan Hall Thursday evening, April 12, under the auspices of the Women's Italian Club. The principal artists were Ester Ferrabini Jacchia, the charming soprano, and Carmine Fabrizio, the musicianly violinist. These artists were assisted by Iride Pilla, a highly promising young soprano from the Boston Conservatory of Music, who sang airs from Gioconda and Trovatore; Palmira Tagliabue Dellamano, pianist, in pieces by Chopin and Liszt, and Alfred DeVoto as admirable accompanist.

Mme. Ferrabini's rich voice, her striking ability to color her tones and the warmth of her temperament gave great

pleasure in old airs from Falconieri and Durante; in a starkly tragic and moving song by Pizzatti, La Madre al Figlio Lontano, and Respighi's stirring Nebbie.

Mr. Fabrizio gave a pleasurable demonstration of his familiar abilities in a sonata by Lazzari and in a group of pieces drawn from Kreisler, Arensky, Faure and Loeffler. This violinist has made rapid strides in his art since he was first heard here and there is every reason to believe that he will soon be ranked with the more important contemporary violinists. An audience of good size was warmly appreciative, necessitating many encores.

### CHALIAPIN.

Last Sunday afternoon, April 15, in Symphony Hall, Feodor Chaliapin, the great Russian bass, gave his second and final concert of the Boston season. As usual he chose his songs during the concert, announcing each one so that his listeners might follow it in the book of translations. It would be presumptuous to analyze the art of Mr. Chaliapin or to attempt to explain the hold which he has on his loyal following. Whether the mood of his music be gloomy or joyous, passionate or melancholy, tragic or comic, Mr. Chaliapin glorifies whatever he sings and moves his audience as no other singer does in this day and generation. His concerts are memorable events.

### ALICE ARMSTRONG AND CLAUDIA FOURNIER.

Alice Louise Armstrong, soprano, and Claudia Fournier, contralto, artist pupils from the studio of Harriot Eudora Barrows, gave a recital Wednesday evening, April 18, at the Copley Plaza. Miss Armstrong sang these pieces: Batti, Batti (from Don Giovanni), Mozart; Care Selve (from Atalanta), Handel; O Quand Je Dors, Liszt; Dansons la Gigue, Poldowski; Contemplation, Widor; L'oiseau bleu, Jacques-Dalcroze; Recit et air de Lia (L'enfant prodigue) Debussy; You Are the Evening Cloud, Horstman; The Little Shepherd's Song, Watts; Nocturne, Densmore; The Answer, Terry; The Bird, Fiske, and The Last Song, Roger. Mme. Fournier was heard in these numbers: Invocation, Kramer; The Roadside Fire, Vaughn-Williams; The Day is No More, Carpenter; Silent Noon, Vaughn-Williams; Ecstasy, Rummel; La Procession, Franck; Ma Maison, Fourdrain; L'Angelus, Breton Folk Song; Orasion, Doire, and Pleurez, Pleurez Mes Yeux (Le Cid), Massenet. Helen Tiffany was a sympathetic accompanist.



CLAUDIA FOURNIER

Well schooled in the art of singing and interpretation, the singers gave a pleasurable exhibition of their abilities. Miss Armstrong is gifted with a lovely soprano voice of liberal range which she uses skillfully. She has learned how to color her tones effectively and has already achieved a fine command of style—witness her beautiful phrasing of the old airs from Mozart and Handel. The impassioned air from Debussy was given with dramatic fervor, and she was no less effective in songs requiring archness, like the charming little Oiseau Bleu. Miss Armstrong left a decidedly favorable impression and she ought to make rapid progress in her art. Mme. Fournier renewed and strengthened the excellent impression which she has made here on former occasions. Her voice is a rich full contralto of generous range and she has no little skill at her command both as singer and interpreter. The impressive song of Franck was given in the devotional spirit for which it calls, while the familiar air from Massenet was sung with stirring effect. Both singers were warmly applauded by an audience that completely filled the salon. Miss Barrows is to be congratulated on the splendid success of this concert.



RUTH PIERCE POSSELT

### LITTLE RUTH POSSELT WINS FINE SUCCESS IN RECITAL.

Little Ruth Pierce Posselt, the child violinist, won a truly remarkable success at her recital here last Sunday evening, April 15, in Symphony Hall. Miss Posselt, who is being presented this season by Emanuel Ondricek, director of the Ondricek School of Violin Art of New York and Boston, set herself an exacting program, one that was well designed to test her abilities and to reveal her talents. In detail it was as follows: Chaconne, Vitali; concerto in D minor, Wieniawski; Hymn to the Sun, Rimsky-Korsakoff-Franco; Spanish Dance, op. 21, No. 1, Sarasate; fantasie on Russian themes, Wieniawski.

Miss Posselt repeated the success with press and public that she had in Carnegie Hall last month. She is indeed an extraordinarily gifted child, and her accomplishment can be explained only on the grounds of genius. Technically her equipment is not merely efficient; it was adequate for any test put forward by her difficult program. To her excellent bowing and generally flawless intonation she adds a warmth of tone and a sense of style rarely achieved even by violinists three times her age. When to these gifts is added a surprising freedom from the stage conduct commonly described as cute in children, it is easy to understand why little Ruth Posselt carries such an immediate appeal in the concert room. An



JOHN PEIRCE

audience of good size recalled her again and again—all of which hardly disturbed the amazing self-possession of this child. Mr. Ondricek has reason to feel proud of the little girl's success for he is entirely responsible for her knowledge of violin playing.

### JOHN PEIRCE ENGAGED FOR WOLFVILLE FESTIVAL.

John Peirce, the admirable young baritone whose singing has won him high praise throughout New England, has been engaged as one of the leading soloists at a music festival to be given at Wolfville College on May 3 and 4 at

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Wolfville, Nova Scotia. On May 3 Mr. Peirce will give a recital of songs, while on the following day he will sing the baritone part in a performance of Elijah with a large chorus and orchestra.

Mr. Peirce is no less successful as a choral conductor. Thus, on April 26 he will conduct a chorus of mixed voices at City Hall, Newburyport, under the auspices of the Women's Club of that city, while on June 6 he will direct a performance of Elijah at West Newbury, Mass.

This baritone is now under the management of Aaron Richmond, Boston, who is booking him for many concerts throughout New England next season, including a recital in Jordan Hall in November.

#### FLORENCE TRUMBULL PLEASES IN RECITAL.

Florence Trumbull, a pianist from Chicago, gave a recital last Tuesday evening, April 17, in Steinert Hall. Omitting the customary sonatas and similar compositions, she played a well varied list, comprising these pieces: Andante Favorsi; Beethoven; Gigue, Haessler; pastorale and capriccio, Scarlatti; fantasia, D minor, and minuet, E-flat major, Mozart; St. Francis Walking on the Waves, Liszt; intermezzo, Emanuel Moot; Arlequin, Stierlin-Vallon; intermezzo scherzando, Leschetitzky; Bourree, Saint-Saens; nocturne, op. 62, No. 2; berceuse, and etudes, op. 25, Nos. 1 and 12, Chopin, and rhapsody No. 8, Liszt.

Miss Trumbull proved to be a competent performer. Her playing is marked by a fluent technique, musical intelligence of a commendable order and sincerity in interpretation. Her playing gives much pleasure.

#### COERNE MEMORIAL CONCERT.

The Pianoforte Teachers' Society of Boston, at the final meeting for this season, devoted the program to the memory of the composer, Louis Adolph Coerne. This was the first formal testimonial to his life and work given, since his death, by Boston musicians. A sketch of the composer's life was read and Marion Whiton, a member of the society, played twelve of his pianoforte compositions. His sister, Louise Coerne, was present.

#### FLUTE PLAYERS' CLUB.

The Boston Flute Players' Club, Georges Laurent, musical director, gave its thirteenth concert of the season last Sunday afternoon, April 15, at the Boston Art Club. The program included Ravel's quartet, played by the Boston String Quartet (Messrs. Kellar, Shepherd, Werner and Miquelle); Enesco's Cantabile et presto for flute and piano (Messrs. Laurent and San Roma); two rhapsodies by Loeffler for oboe, viola and piano; L'Etange and La Cornemuse (Messrs. Speyer, Artieres and San Roma); a group

of pieces for harp from Haydn, Salzedo and Faure, played by Mme. Delcourt and, as a request number, Berlioz's trio, Des Jeunes Ismaelites, for two flutes and harp (Messrs. Laurent and Powell and Mme. Delcourt).

#### GEHBARD PUPILS HEARD.

Artist-pupils of Heinrich Gebhard have been reflecting further credit on their distinguished teacher by recent appearances in this city. Thus, Pauline Danforth, who has played here with conspicuous success in recital, was heard as soloist with the MacDowell Club Orchestra at Jordan Hall, April 11, when she played Rachmaninoff's first concerto in F sharp minor, winning a splendid success.

On Sunday afternoon, April 8, at the beautiful home of Mr. Gebhard in Brookline, Mercedes Pitta, assisted by Gladys de Almeida, soprano, both of Portuguese origin, gave a musicale before an appreciative audience. Miss Pitta's pieces were drawn from Schumann, Chopin, MacDowell, Grieg, Scott, de Silva and Liszt. Miss de Almeida was heard in song by Mozart, Barrell, Carew, Alvarez, da Motta and Sarte.

#### RAMON RICALDE PLEASES IN RECITAL.

Ramon Ricalde, a Spanish tenor now a resident of Boston, gave a recital in Symphony Hall Saturday evening, April 7. Mr. Ricalde sang popular airs from Pagliacci and Tosca; four Spanish songs—La Partida and Granada by Alvarez; Preguntale a las estrellas by Hague and the familiar Mi Nina by Guetery, and, with Helen Connor, a duet from Boheme. Mr. Ricalde revealed a light tenor voice of agreeable quality and considerable vocal skill. As was to be expected, his singing is marked by the ardor of his race, which detracts in no way from the pleasure which it affords. He was particularly effective in the group of Spanish songs. Miss Connor showed a pleasurable voice of dramatic possibilities in the Suicidio aria from Gioconda and in songs by Mrs. Beach, Kreisler and Logan. The singers were warmly applauded by an appreciative audience and the program was duly lengthened. Dorothy Curtis was a helpful accompanist.

#### TILLOTSON ACTIVE.

Frederic Tillotson, the highly talented young pianist of this city, has been very active this season. Recent engagements include a recital at Bowdoin College, March 26; a recital for the Women's Charity Club at the Vendome Hotel, Boston, March 29; Lawrence Woman's Club concert with the Boston Trio, April 10; a joint recital with G. Roberts Lunger, baritone, at the Highland Club, March 27, besides appearances at Milford and Worcester earlier in the month. Mr. Tillotson's brilliant technical equipment and his ability

as an interpreter have won him the favorable notice of press and public and the demand for his services is constantly increasing.

#### COLIN O'MORE PLEASES.

Colin O'More returned to Symphony Hall Friday evening, April 13, for his second appearance this spring in recital. Again he gave pleasure to a good-sized audience in a program of the John McCormack variety consisting of old airs, French songs (which he sings uncommonly well), Irish folk pieces and songs of contemporary English and American composers.

#### POP CONCERTS ON SUNDAYS.

As an innovation this season there will be Pop concerts in Symphony Hall on alternate Sundays throughout May and June. The pop concerts, with the admirable Agide Jacchia as conductor, will begin Monday evening, May 7, with the usual attractions in the form of food, drink and smoking, besides the interesting programs prepared by Mr. Jacchia and played by his orchestra of eighty men drawn from the ranks of the Boston Symphony.

#### LOEW AND STEINERT PRIZES AWARDED.

The scholarship of one year at the New England Conservatory of Music, offered by Marcus Loew and M. Douglas Flattery to a member of the cast of the Loew's State production of H. M. S. Pinafore, was awarded by the committee to Thomas Brennan, twenty-three years old, of 72 Bowers street, West Medford.

A second award of \$100 in music instruction, offered by M. Steinert & Sons, was given to Charles W. Pearson, of 106 Washington street, Newton. Mr. Loew and Mr. Flattery personally presented the awards last Saturday night at the conclusion of the last performance.

The judges also gave honorable mention to Claire Dooley, of 88 Coolidge street, Brookline; Arthur E. Langloss, of 311 Huntington avenue, Boston; Sherman S. Carr, of 289 Endicott avenue, Beachmont; Helen Isensee, of 1127 Commonwealth avenue, Brighton; Kathryn Galli, of Boston, and Hudson B. Carmody, of 21 Wabeno street, Dorchester.

There were sixty-five local amateur singers in the production, and the competition for the coveted awards was very keen.

#### GIFTS FOR CHADWICK AND CONVERSE.

As a token of appreciation and in commemoration of George W. Chadwick's twenty-five years' service as director and Wallace Goodrich's service as dean of the faculty of the New England Conservatory of Music, a special meeting was held Friday, April 13, in Recital Hall at which Mr. (Continued on page 61)

## WILLIAM S. BRADY A TEACHER OF CELEBRITIES

William S. Brady, prominent New York vocal teacher, following his activities as head of the vocal department at the American Conservatory of Music, Chicago, Ill., where he conducted a master course last summer, spent a short vacation in Europe, and on his return to the metropolis in the early fall found that his studio was not yet habitable, which necessitated using temporary quarters in the Metropolitan Opera House building, 1425 Broadway, until November 10, when he was able to move to his own (newly rebuilt) studio at 137 West Eighty-sixth street, which consists of a large and beautiful, artistically and luxuriously appointed, teaching room, with reception hall and waiting room adjoining.

Mr. Brady's studio is a beehive of activity. From early morn until night, he is kept busy teaching. A representative of the MUSICAL COURIER called recently with the intention of remaining no longer than thirty minutes, but prolonged his stay to two hours, because of the highly artistic work there.

Mr. Brady has been reengaged at the American Conservatory of Music, Chicago, where he will again conduct a master course in singing, beginning June 25. He enjoys the distinction of having to his credit a long list of pupils prominently before the public, who owe much to his capable guidance both in an artistic and business sense. Thus, from his studio came Carolina Lazzari, contralto, to debut with the Chicago Opera Association under Campanini, and to enter the concert field under Charles Wagner. Mme. Lazzari's roles included the old Italian operas in which she sang with Galli-Curci. She made her New York debut in Dinora singing Scalchi's old role when Galli-Curci made her New York debut. The late Mr. Krehbiel wrote of her, that she alone of the cast was worthy to sing with the new coloratura. Her concert appearances this year have numbered seventy-eight, and she still takes her lessons from Mr. Brady whenever possible.

So also, Dorothy Jardon, after her career in comic opera and vaudeville, came to Mr. Brady, with whom she studied for five years. From his studio she stepped into the Chicago Opera Association to debut as Fedora, with Polacco conducting. Campanini's death prevented the development of her grand opera career. Under Mr. Brady she carefully

studied many vocal roles, including her Carmen, which she sang this last season under Mr. Gallo. In fact Mr. Gallo first approached Miss Jardon with the proposition to do Carmen while at a luncheon which Mr. Brady gave to bring the enterprising impresario and the prima donna together. Miss Jardon's artistic obligations to Mr. Brady are attested by the many signed photographs she gave him and by



Schloss photo.

W. S. BRADY

many cordial letters of hearty thanks and warm gratitude.

Then came Anne Roselle to debut with Scotti as Nedda, and at the Metropolitan Opera House as Musetta.

Grace Wagner made her debut as Marguerite with William Wade Hinshaw's company.

In the concert field there is Kathryn Meisle, whose phenomenal contralto voice has swept her into splendid engagements, and also Leone Kruse, whose lovely dramatic soprano has won her the admiration of Walter Damrosch, Ossip Gabrilowitsch and other celebrities. (Both artists are under M. H. Hanson's management.)

Elizabeth Lennox is singing this year under Daniel Mayer's guidance, and is to be heard soon in specially prepared programs. Those who have heard her Brunswick records know of her great talent.

In comic opera are John Steel and Marie Dahm, the latter a fine coloratura singing with Ziegfeld.

In Europe, Marcella Craft, after three years' study with Mr. Brady, has resumed her career in Germany. She has appeared with the greatest success in opera and concert in Munich, Dresden, Frankfurt, etc. She is enthusiastic about her study with Mr. Brady.

A young tenor whom Mr. Brady taught here for four years and then took to Germany, Lawrence Wolff, has sung the principal lyric tenor roles at the Ulm Stadt Theater, and is now singing in Geneva, Lausanne and Zurich.

Mr. Brady wishes to do his best not only in developing the voice but also in furthering the career of each talented pupil. He goes abroad each summer after the close of his Chicago season, taking such of his pupils as are ready to go with him. His classes in New York are crowded, and his Saturday and Wednesday afternoon repertory classes are the scene of great activity, and of real progress. He believes emphatically in American singers making careers in America, and is very proud of the work being done in the American vocal studios, and the Academy of American Teachers of Singing is close to his heart.

Mr. Brady will sail for Europe on July 28 with a large party of pupils; he intends to spend his entire time there in rest and recreation. He will return to New York about the end of September and will at once resume activities at his studio here.



Studio Pictures by Palais Atelier.

LOOKING WEST



THE BRADY STUDIO



LOOKING NORTH



## NEW YORK CONCERTS

(Continued from page 29)

nating vocal and piano line in Schumann's Nussbaum was almost miraculous. He also interpolated two Chopin groups that gave much pleasure. Louis Fritze added variety to the latter half of the program with two well-rendered flute solos and an encore.

The American said, "Few persons of today remember the voice of Jenny Lind, but many of those who filled the Hippodrome last night will never forget Frieda Hempel's singing of a Jenny Lind program." The Times said, "The voice was the voice of Hempel, with its charm of brightness and agility, but the songs were songs that Jenny Lind sang, as few like Hempel sing them today." The Herald said, "It is always a delight to hear her sing. Her voice last evening was fresh and captivating and her interpretations had both musical significance and personal charm. The Hippodrome was full of people and enthusiasm."

## PADEREWSKI

Paderewski held a capacity audience at breathless attention for three hours on Sunday afternoon, April 22, at Carnegie Hall, with a Chopin recital, and, as the Tribune says, Chopin can stand many hearings, especially when Paderewski is the interpreter. The audience rose to greet the great pianist when he came upon the stage, and received every offering with thunderous applause. His program, which it will be well for the sake of record to give in full, consisted of the Fantasia, op. 49; preludes 15, 16, 21 and 24; two nocturnes, op. 15; ballade in A flat; scherzo in B flat minor; barcarolle; etudes op. 25, No. 6, op. 10, No. 10, op. 25, Nos. 7 and 11; sonata, op. 35; mazurka, op. 17, No. 4; valse; Polonaise, op. 53.

Of this recital the Times says: "He wrought that supreme magic which he works as no other. Transcontinental tours often have a damaging effect upon the interpretations of executive artists. But with him the result seemed to be reversed. His playing reached an even higher level than he attained in either of the previous recitals he has given since his return to the concert stage. And in the music of Chopin he finds the fullest and deepest expression of all the moods of poetry and of lyric exaltation, and all the high illuminations of the imaginative power. Through this garden he roamed and found beauty at every turn. Nobody has ever wrought a line of melody with such beautiful feeling, such persuasive eloquence, as Mr. Paderewski."

Afterwards there were encores and heated enthusiasts swarming to the platform. It was a notable occasion, as all Mr. Paderewski's recitals are.

The World says: "There was a flattering array of famous musicians at Carnegie Hall yesterday afternoon to hear Ignace Paderewski give his last piano recital of the season. Rachmaninoff was there, and Sigismond Stojowski and Willem Mengelberg and Alexander Siloti. How silly a business technical appraisal is when one is dealing with an artist. Most of the times when Paderewski pounded worst were the moments when he was at his greatest. For this was no mere ivory thumper, trying to get more noise out of a piano than there was in it. It was an interpreter who conceived the music he was playing in terms too big for his medium of expression. It was a fault, if you like, but a noble fault."

Other papers speak in so similar a vein that it would serve no purpose to quote them.

## YOUNG MEN'S SYMPHONY ORCHESTRA

The Young Men's Symphony Orchestra, founded by Alfred Lincoln Seligman, was heard in its twenty-first annual concert, at Aeolian Hall, Sunday afternoon, April 22. The soloist was Phradie Wells, a young dramatic soprano, who proved her suitability to Wagnerian roles in her excellent rendition of Die Meistersinger, from Tannhäuser. Her voice is strong, clear and brilliant, and she sings with earnestness and dramatic power. A later group, accompanied by Alfred Reimer at the piano, included numbers by Delibes, Clarke and Rachmaninoff.

The orchestra, under the capable direction of Paul Henneberg, was heard in the Magic Flute Overture, by Mozart; Mendelssohn's Fourth Symphony; an Asiatic desert scene, by Borodin, Eine Steppenszenerie aus Mittel Asien, and Wagner's Riezi overture. The young men showed good technique and played with spirit. Perhaps the best thing they

performed was the Asiatic desert scene, which had appropriate atmosphere and color. Altogether, they deserve praise for a creditable performance.

## Sewickley Music Club a Fine Organization

The Sewickley Music Club which was organized a year ago by Olive Nevin has grown into a fine organization of which this artist is very proud. It is her hope that it may produce an Ethelbert Nevin festival sometime in the future. A recent meeting was devoted to studying the history of the dance. The club choral rendered several appropriate selections with Arthur Jennings conducting. After a paper by Mrs. Tracy Guthrie, which was illustrated by examples of idealized dance music for piano, there was folk dancing by a group of club members and some professional solo dances in costume. A French minuet, Egyptian dance, Russian Stamping Dance and colorful Spanish-American tango were all given in finished manner.

## SPRING FESTIVALS

## Nashua, N. H.

Two evening concerts and one matinee will make up the program for the twenty-third annual music festival of Nashua, N. H., which will take place May 17 and 18. The artists engaged are all Americans and include Vesta Thyden, soprano; Marion Wisec, contralto; Charles Stratton, tenor; Walter Kidder, baritone, and Ernest Johnson, bass. The Boston Festival Orchestra has also been engaged. Among the works to be performed are Coleridge Taylor's Hiawatha's Wedding Feast, Gounod's Gallia and Verdi's Aida in concert form.

## Coe College, Cedar Rapids, Ia.

The annual music festival of Coe College, Cedar Rapids, Iowa, will take place May 7 and 8. Tito Schipa will give a recital the first evening. The St. Louis Symphony Orchestra, with Rudolph Ganz, conductor, will give two programs May 8, a matinee and one in the evening. At the first of these, Michel Guskoff, violinist, will be the soloist, and at the second Carolina Lazzari, contralto, will be heard.

## Bryan, Ohio

The eighth annual music festival of Bryan, Ohio, will take place May 2 to 4 inclusive, under the direction of Forrest A. Tubbs. These annual festivals were carried on for six years by Mr. Tubbs and then the Business Men's Association came to his assistance and guaranteed all expenses.

A popular program will be given by Tubbs' Municipal Band on the evening of May 2. The following afternoon the children of the public schools will give an operetta. In the evening the program will be presented by the Toledo Symphony Orchestra, under the direction of Lewis H. Clement, and the Festival Chorus, under Mr. Tubbs, Gounod's Gallia being presented with Ruth Bruns, soprano, singing the solo parts. The fourth and final program will be given May 4, when Verdi's Requiem will be presented with the following soloists: Maude E. Lackens, soprano; Norma Shellings Emmert, mezzo-soprano; Clarence Russell Ball, tenor, and Roscoe Mulholland, bass.

## Ethyl Hayden Fulfills Gaul's Prophecy

When Ethyl Hayden made her first professional bow to a Pittsburgh audience two seasons ago, it was Harvey B. Gaul who wrote in the Pittsburgh Post, "I give that girl one more year and then she will be singing around the concert



ETHYL HAYDEN

circuit in the big-time company. She has voice, beauty and intelligence, the three virtues in singing, and she employs them all in everything she does."

And it came to pass. She quickly followed up her Pittsburgh success with an appearance under the auspices of the Twentieth Century Club of that city, and this season returned with the Pittsburgh Art Society.

If all other proof were wanting, the fact of two return engagements to a city would argue well for a singer's popularity. But the fact of Miss Hayden's engagement with the Detroit Symphony Orchestra, and as soloist with the Boston Handel and Haydn Society reinforce the standing of this young artist, besides the individual appearance she has made in various cities.

The summing up of Glendinning Keeble in the Pitts-



Photo by Sarony.

## ROSE DES ROSIERS.

artist-pupil of A. Y. Cornell who scored a fine success recently in Holyoke, Mass.

burgh Gazette-Times is characteristic of other comments on Miss Hayden's work: "Miss Hayden sang delightfully, with rare refinement of vocal skill. Her voice is of considerable range, pure in intonation, admirably equalized. Its quality is brilliant and at the same time warm, flexible and substantial in tone. Her delivery of the sustained passages was distinguished by a poised legato of uncommon loveliness."

## Alma Gluck's Daughter Married

Abigail Marshall Gluck, daughter of Alma Gluck by her first husband, was married last Sunday at Portchester, N. Y., to Frank Delmas Clarke, son of the late Louis S. Clarke and Mrs. Clarke of New Orleans.

The engagement of the young people was announced in December, but the wedding was in the nature of a surprise. Accompanied only by two friends, they drove to Portchester in the bridegroom's auto, obtained a license and were married before a Justice of the Peace.

## Amato Singing in Fiume

According to a cable, Pasquale Amato, who is singing in the city of Fiume for the first time since he left the Metropolitan Opera House, had enormous success in Fiume. He has been engaged for six performances. Mr. Amato will return to America in the fall, when he will be heard in a concert tour under the management of R. E. Johnston.

## Bartholomew on Music Week Committee

Among the prominent musicians who have been selected to serve on the Music Week Committee is Marshall Bartholomew, director of the Seymour School of Musical Education and of community music at Yale University. Mr. Bartholomew is also a member of the Folk Song Committee.

## Next Rost-Why Concert in London, May 1

Greta Rost and Foster Why will give their next London recital on May 1. During the last two months this artistic couple has met with fine success throughout England in their joint concerts.

## B. R. Israel's Address Wanted

Present name and address is wanted by the MUSICAL COURIER of B. R. Israel, formerly of 136 Washington avenue, Scranton, Pa., Bostonia School of Music.

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The competition closes October 1. Manuscripts should be sent by registered mail, with self-addressed stamped envelope enclosed, to the Arts and Festivals Committee of the United Neighborhood Houses, 70 Fifth Avenue, New York City. The author's registry receipt will be considered sufficient acknowledgment.

The committee reserves the right to withhold the prize, should the manuscripts be below the standard necessary to be awarded the prize.

**Walter Anderson, Inc., in New Offices**

Walter Anderson will hereafter be known as Walter Anderson, Inc., his firm recently having been incorporated, and on May 1 he will move to new offices at 114 West Forty-fourth street, New York. Mr. Anderson went to Boston last week to attend the celebration of the 100th anniversary of the founding of the firm of Chickering & Sons.

**CURRENT MUSICAL PRIZES AND SCHOLARSHIPS**

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Committee of the Stadium Concerts (details in issue March 8)—American composers, native born and naturalized, invited to submit unplayed manuscripts. Manuscripts will be received until June 1. Mrs. William Cowen, Room 712, Fisk Building, Fifty-seventh street and Broadway, New York, N. Y.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory (details in issue March 22)—Free scholarships for the summer session from June 25 to August 4. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Dudley Buck—Free competitive scholarship for the summer master classes at the University of Kansas, June 11 to July 21. H. L. Butler, Dean, School of Fine Arts, University of Kansas, Lawrence, Kans.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

Lorenz Publishing Company (details in issue April 5)—Three prizes amounting to \$325 for unpublished anthem. Contest ends July 1. Lorenz Publishing Company, 216 West Fifth street, Dayton, Ohio; 70 East Forty-fifth street, New York; 218 S. Wabash avenue, Chicago, Ill.

The Gunn School of Music and Dramatic Art, Inc.—Six scholarships for the summer master classes. The Gunn School of Music and Dramatic Art, Inc., 1254 Lake Shore Drive, Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Civic Summer Master School of Music—Free scholarships for the six weeks' session, June 25 to August 4. Secretary Civic Music Commission, Box 514, Winston-Salem, N. C.

Ithaca Conservatory of Music—about one hundred free and partial scholarships.—Ithaca Conservatory of Music, Ithaca, N. Y.

# THE MacDOWELL COLONY FUND

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(Mrs. MacDowell, it must be emphasized, receives no personal advantage in any way from the Colony; on the contrary, she has herself made large contributions of land and money to it).

## THE COLONY IS IN IMMEDIATE NEED OF FUNDS

Its income comes from a small endowment, from the dues of the Edward MacDowell Memorial Association, from voluntary contributions and from the earnings of Mrs. Edward MacDowell, who constantly travels about giving recitals of her late husband's compositions.

This latter source of income has been cut off this season by the unfortunate accident of which Mrs. MacDowell was a victim early in January. She has been incapacitated from work ever since and in consequence

## THE WORK OF THE COLONY THIS SUMMER IS ENDANGERED

At the suggestion of Joseph Regneas, a special fund was started to make up this unexpected deficit. The response has been generous, but in order to ensure the continuance in full of the Colony activities this summer

## MORE MONEY IS NEEDED AT ONCE

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### Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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### OPINIONS OF THE PRESS

#### Philadelphia Music Club Gives Orpheus

In the ballroom of the Bellevue-Stratford on Thursday evening, March 15, the Philadelphia Music Club gave Gluck's Orpheus. The presentation was in traditional operatic form with a full complement of furies, shades and Elysian maidens, and supported by the entire strength of the Philadelphia Women's Symphony Orchestra, J. W. F. Leman, conductor.

The production was under the supervision of Edith A. Pusey, whose familiarity with classical tradition insured a presentation harmonious to the final detail of setting, action, costuming and accessory.

Caroline Littlefield arranged the dances, of which Fullerton Waldo, in the Philadelphia Ledger, was inspired to say: "these corymbes, in their soft white raiment, were as graceful and as good to look upon as daffodils in Elysian fields. They knew where to go and what to do."

The critics had only the highest praise for the principals: Veronica Sweigart as Orpheus (Miss Sweigart has been adjudged a winner in the Pennsylvania State Contest and will represent the State at the National Contest in June), Cora Frye as Eurydice and Dorothy Fox as Amour. The Philadelphia Ledger said:

Veronica Sweigart invested the life and the mien of Orpheus with a tragic dignity and a just appreciation of the emotional power of the melodies purling and rippling from Gluck's pen. In voice and bearing alike she reached a notably high standard and had so thoroughly apprehended the role as to make it seem her own by second nature.

Cora Frye, statuesquely handsome of presence in the Grecian white and gold of her apparel, revealed again her unusual gifts as a vocalist. Dorothy Fox made much of the picturesque and animated transaction committed to the engaging figure of Amour.

Mr. Dieck, in the Philadelphia Record, said:

Orpheus and the other principals as well as the chorus were in flowing classic garb, with bare knees, arms and feet. Each person bore a definite relation to every incident and this was indicated in a succession of charming tableaux. Shepherds and shepherdesses, mourners, furies that raved and rocked with deep emotion in Tartarus and the underworld, and spirits too, had part in the proceedings. Throughout there was the stamp of genius in the conception by Miss Pusey of the beauties of the opera and in her realization of her ideas.

The Women's Symphony Orchestra, under the direction of J. W. F. Leman, did a full share in giving the production a musically merit. It is doubtful whether any performance of Orpheus to surpass that of last evening could be given by any other amateur musical organization.

But to the vision and genius for organization and production of Mrs. Edwin A. Watrous, president of the Philadelphia Music Club, must be given credit for initiating and carrying to a brilliant conclusion the mammoth undertaking.

Fullerton Waldo, in the Philadelphia Ledger, said: "Orpheus was a most ambitious undertaking. The successful presentation was made possible only by a determined cooperative effort on the part of all concerned. It says volumes, not merely for the club, but for the music and musicians of Philadelphia at large, that a work offering such formidable obstacles to any producers should have been so admirably presented."

#### Northrup Has "Interesting Personality"

Margaret Northrup, soprano, made her debut at Aeolian Hall, New York, on March 29, and on March 30 the critics reviewed her recital in part as follows:

Margaret Northrup made a pretty picture in her dainty white gown. Her voice was of light quality and of sweet timbre and she sang quite in tune.—Katherine Spaeth in the Evening Mail.

She has an interesting personality and is a singer possessing taste and routine, co-ordinating with pronounced talent for public appearance.



Photo by Apeda.

MARGARET NORTHRUP

ance, so attaining the best effects.—Maurice Halperson in the Staats Zeitung.

Margaret Northrup Welcomed (Headline).—Richard Aldrich in the Times.

Her voice is of delightful quality and pure.—Telegram.

In the Handel-Bibb Del Placere her voice had power and color.—Evening World.

She has a pretty voice, light in quality and used with considerable ease.—Evening Journal.

She proved herself possessed of a light but very agreeable soprano voice, flexible, well-trained, responsive to the demands of several styles—Italian, German, French. . . . It was comforting to note the

case with which she rose to high tones, as in the words "as soft as air" in Munro's My Lovely Celia.—Henry T. Finck in the Evening Post.

She showed a voice of moderate volume and a clear agreeable quality of tone.—Tribune.

Her singing was warmly received.—Herald.

Her vocal equipment is light but promising.—American.

#### Anil Deer Delights Arizona Audience

Anil Deer, coloratura soprano, recently sang in a city in Arizona, where the leading daily, the Morning Sun, commented as follows:

The third of the series of classical concerts was the appearance of Anil Deer in a song recital on Friday evening at the Fourth Avenue school auditorium, under the auspices of the Monday Musical Club.

Miss Deer has a voice of rare sweetness with never a harsh tone to mar its flexible quality. Her range is marvelous and in the last number, Carnival of Venice, she performed that most difficult feat, taking two octave jumps with ease, giving to the translation a brilliant interpretation. One very lovely number was the Russian Nightingale, in fact the bird group was particularly charmingly done.

Bonnie Sweet Bessie was perhaps the most exquisite number on the program, not so much the particular song, but because it was so beautifully done. Two other old time melodies, given as encores, were also highly appreciated by the audience because of the delightful rendition of things familiar.

The program last night consisted of twenty-two songs, which was of itself a wonderful achievement for an artist. Every selection was given with serious interpretation and showed to best advantage the marvelous voice of the gifted coloratura soprano. The display of voice technic was dazzling.

#### Denton an "Ever-Welcome" Pianist in New York

Oliver Denton gave his second New York recital of the season at Aeolian Hall on the afternoon of April 7, following which two of the critics reviewed his performance in part thus:

His program was well planned and showed no tendency to fight shy of most difficult works. Since this American pianist first appeared here on January 15, 1917, he has given recitals at regular intervals and proved his claim for consideration as being a musician of serious and dignified purpose. His readings were clear and showed a comprehensive grasp of content. He was at his best in the long Brahms composition where his fine technic and intelligence stood the weighty test in a brilliant degree of finish.—Herald.

This accomplished and ever-welcome pianist displayed to great advantage his technical prowess in Brahms' variations and fugue on a Theme by Handel.—Globe.

#### Smith's Concert Lingers in the Memory

One of the many concert engagements filled by Ethelynde Smith on her recent Coast to Coast tour was that in Cheney, Wash., when she appeared with success in the State Normal School. In a letter received three weeks after the concert, J. E. Buchanan, dean of the summer quarter, wrote to Miss Smith as follows:

We are still enjoying through memory the very excellent concert you gave us. Not a day passes but your name is mentioned either by student or faculty member. One of our faculty said that ordinarily he was bored by a concert given by just one person, but that your program was so well arranged that it was a delight from beginning to end. I could tell you of many other fine things that were said of you and the concert. We hope to have you here again.

On this occasion Miss Smith was accompanied by Margaret Paige, who is said to be a very talented young pianist.

#### Final Perfield Musicianship Recital

The last of the Perfield Musicianship Recitals was held at Magna Chordia Hall on Saturday afternoon, April 14.

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### A Sketch of Howard Potter's Career

In choosing Howard E. Potter to augment the executive forces of the Chicago Civic Opera Company, Samuel Insull has shown his usual keen discrimination, for probably no man in the business has been so closely connected with so many of the greatest artists as Mr. Potter, and, furthermore, he not only knows the executive and financial end of



HOWARD POTTER

the business but is also a keen judge of art in its varied aspects.

Born and brought up in Newark, N. J., Mr. Potter started out as a business man, being associated with the Mutual Benefit Life Insurance Company. Business could not take away the love of the artistic, however, and he arranged a course of concerts for Newark in which such artists as Lillian Nordica, Mme. Sembrich, David Bispham, Joseffy, Kreisler, Ysaye and Josef Hofmann appeared.

In 1909 he became identified with Loudon Charlton, and while with him went on tour with Mme. Sembrich and other noted artists. In 1912 he managed the tour of Edmond Clement, the noted French tenor, while the preceding year found him traveling with Jan Kubelik, on a concert tour which comprised one hundred and fifty recitals and during which he acted as treasurer.

1913 found him on the road with Nellie Melba and Kubelik on their transcontinental tour. In 1915 he formed

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a combine with Max Rabinoff and looked after Mme. Pavlowa, on her initial tour of this country, also arranging a tour for the late Lillian Russell. In 1916 he gave up all artistic work and was an operative in the United States Secret Service of the Treasury Department, assigned to Baltimore, Washington and New York. During the time he was stationed at Baltimore, he was instrumental in arranging concerts (two) for Mme. Galli-Curci and an appearance in the great armory at Baltimore for John McCormack and Luisa Tetrazzini.

In 1920 he became associated with Charles L. Wagner and traveled with Galli-Curci, McCormack and Mary Garden. For the past three years he has been Miss Garden's personal representative, and during her absence in Europe has been engaged by Mr. Insull for the Chicago Civic Opera, being in charge of the subscription department and looking after publicity as well. Mr. Potter will rejoin Miss Garden when she returns early in the fall. She will open her season in Lynn, Mass., on September 30, and is already booked for fifty concerts before Christmas, at which time she will rejoin the Chicago Company and appear in her favorite French operas.

### BALTIMORE "CHERKASSKY MAD"

#### Music Notes of Interest

Baltimore, April 12.—This town is still "Cherkassky mad." Cherkassky is the eleven-year-old Russian piano prodigy who set us into ecstasies on his several appearances here, three in all. There is to be a fourth early next month, due to the insistence of those who have been unable to satisfy their desires to hear him at his other recitals. Shura Cherkassky made his first appearance here less than two months ago at the so-called Little Lyric, a smaller hall connected with the Lyric, where all of Baltimore's big musical events take place. This smaller hall accommodates less than 400 and the seats were sold long before the day of the concert. Frederick R. Huber, municipal director of music, who has taken the youngster under his managerial care, then had him appear at the Peabody, but this hall seating about 2,000 was also sold out far in advance. The climax came, however, when seats were placed on sale for the lad's concert last Sunday night. The crowd that appeared in line the morning of the sale made it look like circus day and the seats for the entire Lyric were disposed of in little over an hour. From that morning until after the concert Manager Huber was beside himself trying to appease all who wanted tickets, of which none were to be had. The only consolation he could give was that the boy would appear in another recital this season.

Playing the large Lyric, the young Russian showed to as great advantage as on his previous appearances in the smaller halls. His program was entirely new. There is not a dissenting voice in the opinion that Cherkassky is a genius, an opinion concurred in recently when Mr. Huber took his prodigy to New York, where he gave a private concert for a number of the metropolitan musical critics.

Baltimore's musical season is rapidly waning, something really to be regretted. We can look back with much joy, for there has been much in the musical line. Among the closing concerts was a recital by Jascha Heifetz, who drew the usual large gathering.

The return of the German Opera Company here next week to present The Ring gives every indication of attracting capacity houses.

Quite a number of musical events by local organizations are planned before the season closes. Among these is the annual concert by the Vocal Ensemble, an organization conducted by George Castelle, a former member of the Metropolitan, and cantor of the largest reformed Jewish synagogue in Baltimore. The work of this organization has been of the highest and better choral singing than given last year at the annual affair is seldom heard.

E. D.

### Many Reengagements for Swain

Edwin Swain recently returned from a very successful Southern tour. The word "successful" is used advisedly, for if the appearances he made were not already re-engagements, they joined his reengagement record, for he was immediately signed up for next season. Nor does this apply only to Mr. Swain's tour engagements, for he has two appearances this season with the New York Oratorio Society to his credit, as well as a fourth return to Bucknell University. Then, too, he has been re-engaged as soloist at the fashionable St. Andrew's Dunes Church in Southampton, L. I., where Francis Moore is the organist. Spring festivals are occupying his attention just at present, as well as recitals in various cities in the East and Middle West.

### Hazel Gruppe Busy

Hazel Gruppe, the well known pianist, was heard in a radio recital from the Waldorf, on WJZ, February 11. Later she received numerous letters from various parts of New York State and New Jersey telling her of the splendid concert and how much it was enjoyed. On February 19, Miss Gruppe was heard in a recital program at Wurlitzer Hall. Her numbers included many Chopin selections, Valse Triste (Sibelius), Polka (Ebell), En Automne and Caprice Espagnol (Moszkowski).

On March 21, Miss Gruppe gave a joint recital by radio with Camille Plasschaert, violinist, of Paris. At the end of April she will give an entire program at Carnegie Hall Chambers.

### Phillip Gordon and Elinor Whittemore Active

The popular artists—Phillip Gordon, pianist, and Elinor Whittemore, violinist—have been traveling all the way from Niagara Falls, N. Y., to Dallas, Tex., delighting large audiences with their splendid program of classical selections. The concerts have been a triumph for these American artists. Mr. Gordon plays his difficult numbers with a tremendous technique and brilliant power. Miss Whittemore's playing is a rare pleasure.

G. F. D.

### Sackville, N. B., Added to Hutcheson's Dates

Sackville, N. B., has been added to the list of other recital engagements which will keep Ernest Hutcheson busy well past the middle of May. He has been engaged by the Mount Allison Ladies' College for a recital there on May 19.



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## LONDON HEARS FOUR NATIVE OPERAS AT ONCE

Beggar's Opera, Polly, Lily of Killarney and The Immortal Hour Are Offered at Same Time at Different Theaters—Orchestral Concerts Continue—Szigeti a Welcome Visitor—Daisy Kennedy Plays Erlkönig for Violin Alone—Katharine Goodson Reappears—Nikisch, Jr.—Craxton Plays Old English Music—The Cherniavskys Successful—Charles Hackett Sings Brilliantly—Gerhardt a Favorite—Klein on Mozart

London, April 3.—After the slump comes the super slump, and the comparatively dull winter season is followed by the concertless silence of Easter. Messiah and Parsifal reign supreme in the period which is so dear to bakers and milliners for business and to music critics for intellectual repose.

When the concerts stopped I took the opportunity of going to the Alhambra Theater to see Maud Allan interpret several well known musical works by means of poses, gestures, steps and movement. Her performance consists of nothing which can be called dancing in the strictly modern sense of the word. It is more like a series of pose poems, and it illustrates admirably the fundamental emotions of the music. Maud Allan is about to sail for Egypt and other Oriental lands. An American tour may be announced later.

### FOUR NATIVE OPERAS AT ONCE.

Four native operas have been running here in different theaters, all at once. I refer to the Beggar's Opera, Polly, Lily of Killarney, and The Immortal Hour. At present there are two versions of Polly. In the words of Hamlet, "the play's the thing," so I suppose it matters not whether the music is by Austin or Bath. Perhaps the Irish opera

who came almost unheralded and played one Sunday afternoon in the huge Albert Hall, far to the west of London's musical center. The exquisite quality of his tone and his rhythmic sensibility were plainly in evidence, despite the cavernous dimensions of the hall. I am informed that his concert agent means to bring him back to England during the forthcoming season and let him be heard in a concert hall less obviously built for a brass band and an enormous organ. Szigeti, who is a professor at the Geneva Conservatory of Music, is highly esteemed on the Continent of Europe, but has done very little playing in England.

### ERLKÖNIG FOR VIOLIN ALONE.

At one of her three recitals in Aeolian Hall with Carmen Hill, the soprano vocalist, Daisy Kennedy played what must have been a novelty to her audience. It was the eighty-year-old transcription for violin alone of Schubert's Erlkönig which the extraordinary violinist Ernst has made as a kind of technical feat. As the violin has no sustaining pedal, the melody could only be suggested by exceedingly short notes and had to suffer continually while the bow of the violinist was engaged on the surging accompaniment. Daisy Kennedy must have gone to enormous trouble to learn such a thankless puzzle. Unfortunately the only interest the transcription had was to remind the present generation of concert-goers that a great violinist by the name of Ernst astonished our grandparents now and then with a display of virtuosity. Musically, the piece has no value. Ernst has torn all the Schubert flesh off it in forcing the skeleton to dance. I am indebted to the musical editor of the Westminster Gazette for the story of Dan Leno, once a hero of low comedy here, who, when asked how he liked a debate in the House of Commons, replied that he thought "it would go better with a piano." That is what I think about Erlkönig transcriptions.

### KATHARINE GOODSON REAPPEARS.

Of the pianists I may say in Biblical language that though many are called but few are chosen. The first to be chosen here is Katharine Goodson, who gave a recital in Queen's Hall to a very large audience, and appeared in the same hall a few days later as the soloist in the Delius concerto with the Royal Philharmonic Orchestra under Albert Coates' direction. As there are no greater musical heights to be scaled in London than giving recitals in Queen's Hall and playing concertos with orchestras, I see nothing left for Katharine Goodson to do but to give more recitals and play other concertos. She surely will not act like that silly Alexander the Great and weep because there is nothing left to conquer. The program of her last recital contained:

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(Photographed for the Musical Courier by Clarence Lucas.)

### BALFE'S HOUSE,

12 Seymour street, London, with the American vocalists, Greta Rost and Foster Why, in the foreground.

by Julius Benedict should not be called a native work, though composed in England and permanently popular here. Of course, it does not rival the popularity of the Bohemian Girl, by the Irish composer Balfe, who spent the greater part of his life in London. His most famous opera is always being played by one of the dozen touring companies in the British Isles, and his beautiful melody, Killarney, is never overlooked by the fallen stars who fiddle and puff cornets at saloon doors for pennies and the dregs of beer glasses. A month or so ago I made a photograph of Balfe's house, 12 Seymour street, near Steinway Hall, and dragged my friends, Greta Rost and Foster Why, from their comfortable studio to stand beneath the tablet on Balfe's house and put some life into the flat memorial. There is a plaque to the memory of Balfe near the grave of Purcell in Westminster Abbey, and a fine bust in the lobby of Drury Lane Theater.

### DOVES AND LIONS.

The orchestral concertos have remained about the same. Year in and year out the programs of the symphony concerts consist of Beethoven and Brahms as the conventional standards, with the latest new works of native and foreign composers by way of variety. The more popular Sunday concerts at Queen's Hall and Albert Hall rely on Wagner and Tchaikowsky as their principal attractions and less on the new works of the latest schools.

Koussevitzki conducted the London Symphony Orchestra not long ago, selecting Mozart's G minor symphony as his classical example, and devoting the rest of the program to Liszt's Dance of Death, Wagner's Bacchanalian Orgy, Holbrooke's Bronwen Overture, Vivaldi's concerto grosso, and Scriabin's Poem of Ecstasy. It can hardly be said that such a mixture of extreme contrasts was satisfactory. The cooing of the old doves was very feeble after the roaring of the modern lions. I think that it is usually a safe rule to perform the compositions in chronological order and let the nerves of the audience receive stronger and stronger shocks as they become more jaded.

Perhaps Albert Coates put Beethoven's Eroica symphony at the very end of the last concert of the Royal Philharmonic Society in order to keep the audience in the hall. I doubt if many hearers would have remained to the end for Louis Aubert's Habanera or Frank Bridge's Sea Suite, with which the program opened.

The attendance at the Philharmonic concert, and at the London Symphony Orchestra concert which Albert Coates conducted on his return from America, was by no means large. Queen's Hall, however, was crowded to the doors at Sir Henry Wood's Wagner concert two days ago.

### SZIGETI A WELCOME VISITOR.

The most interesting of all the foreign violinists who have visited London so far this year was Joseph Szigeti,



no sonata so called, though Schumann's Fantasia in C is far more like a formal sonata than Beethoven's last sonata is.

#### NIKISCH, JR.

Mitja Nikisch also played a concerto with orchestra and afterwards gave a piano recital in Queen's Hall. But his program, with the exception of two small pieces by Rachmaninoff, was composed entirely of sonatas. The pianist was apparently bent on defying popularity. He began with Schumann's little known sonata in F sharp minor—a work which is little known, mainly because the public has shown no desire to become familiar with it. Then came a sonata by Scriabin, which was not rapturously applauded, to say the least. I hold myself entirely aloof from the English critic who says that Scriabin is the most striking personality in music since Bach, and from the other critic who says that Scriabin will be forgotten in ten years. I will kindly allow the next generation to settle the fate of Scriabin.

Mitja Nikisch ended his recital with Liszt's B minor sonata. The pianist again proved himself to be an artist of the most exalted type, with a keenly analytical mind, a very fine sense of tone variety, great power and the utmost delicacy and a splendid technical equipment.

#### CRAXTON PLAYS OLD ENGLISH MUSIC.

Harold Craxton, a pianist who spends most of his time with his pupils at the Royal Academy of Music and nearly all the rest of it playing accompaniments superbly for vocalists and violinists in recitals, gave two recitals in Wigmore Hall very recently which call for much more than a passing notice. He played a little Bach and Chopin, presumably to show that he could perform the familiar recital compositions as well as anybody else if he chose to do so. But the greater part of his programs were given to the old English works of Byrd, Farnaby, Dowland, Bull, Blow, Purcell, Arne, nearly all of which were composed before the days of Bach, Scarlatti and Couperin. English music suffered a grievous check during the civil wars in the days of King Charles and in the triumph of Puritanism under Cromwell. Before it could revive it was brushed aside by the German Handel and left to be forgotten in its old fashioned notation. A few years ago the MSS. were collected from libraries and museums, transcribed in modern notation and published for the piano. They are now in a much more durable and satisfactory condition than when the composers wrote them for the twanging lute and the tinkling clavichord. Their history is curiously like that of the architecture—otherwise frozen music—of the oak supported roof added to old St. Stephen's Hall of the Houses of Parliament by King Richard II in 1399. During the past ten years the worm eaten oak beams have been taken down, one by one, saturated with chemical preservatives, hollowed out, filled with steel girders, and replaced where they look exactly like the beams the splendor-loving Richard II erected more than five centuries ago. Harold Craxton has demonstrated that English pianists need not play foreign works exclusively. No one wishes to hear a recital of Scarlatti, or an entire program of pieces by Couperin or Rameau. Neither is a concert of old English music cheerful to contemplate. But pianists need no longer ignore completely the composers of the Elizabethan and later old English schools.

Another pianist who played here recently was Irene Scharrer, who gave a recital at Wigmore Hall early in March before an audience that filled it and showed much enthusiasm over her playing. Schumann seems to have a call with pianists this year and her ambitious program included the G minor sonata, a Chromatic Fantasy of Bach, the César Franck prelude, chorale and fugue, and works by Debussy and Ravel. I understand she will be playing for you in America next winter.

#### THE CHERNIAVSKYS SUCCESSFUL.

The concerts by the Cherniavsky Trio in Wigmore Hall have been uniformly successful, both from the artistic and the financial point of view. Large audiences and unstinted applause have been the constant experience of the three brothers who play the violin, the cello and the piano. Their programs are admirably put together to give the variety of solo, duet and trio works, and the solos always get encores. The Cherniavsky brothers are now making a short visit to Egypt before their next London concert prior to an extended tour of the United States and Canada.

#### CHARLES HACKETT SINGS BRILLIANTLY.

The American tenor, Charles Hackett, passed through London on his way from Spain to his native land and sang a few numbers at one of the Albert Hall Sunday concerts. His brilliant voice and dramatic style were best heard in the modern operatic music in which he has made his name. Spanish audiences had the good fortune to hear him in opera, but the London Sunday afternoon audience had to judge of him as best it could from a miscellaneous selection of religious, lyrical and dramatic excerpts sung in a hall which is about as large as any five opera houses. But what is a great operatic tenor to do in a land which is temporarily without opera? John Bull, however, probably consoled himself for his operatic shortcomings by reading in the newspapers of yesterday: "Huge Surplus on Nation's Revenue £101,515,000." Some of the more brilliantly operatic nations of Europe will not find such a statement in their newspapers this year.

#### GERHARDT A GREAT FAVORITE.

Elena Gerhardt has unquestionably had the greatest success of any vocalist in London this season. She has packed Queen's Hall three times and now announces a series of recitals in May. Her first recital was all Schumann. The second recital consisted of songs by Beethoven, Franz, Brahms, Grieg, Liszt, Jensen and Strauss. The third program contained nothing but Schubert. What more need be said of Elena Gerhardt than the eloquent wail of the business man who told me it was heartbreaking to

see scores of people offer good money in vain at the box office long after the hall was completely filled!

#### KLEIN ON MOZART.

Herman Klein's lecture in Wigmore Hall on How to Sing Mozart, illustrated by the delightful singing of Leonie Zifado, was one of the most enjoyable as well as illuminating entertainments I ever attended. The lecturer explained clearly how the great decline in the vocal art happened and why the art of singing is at such a low ebb today. He pointed out that Wagner was only too glad to get the services of the great singers at the beginning of his career, but that Wagner's dramatic style and powerful accompaniments had been mainly responsible in preventing the development of the young singers. It is to be hoped that the lecture will be put into book form so that the musical world may read it.

#### ROSÉS AND THORNS.

I turned aside from the beaten path a few days ago and went to a recital by eight piano pupils of Mrs. Augustus Milner in Steinway Hall. It was refreshing to see the

unsophisticated awkwardness and confidence of the children with their faces turned towards the roses and knowing nothing of the thorns that beset the path. Of course, the older the pupil was and the better she played the more conscious she became of nerves. Shakespeare knew all about it when he wrote: "The fool doth think he is wise, but the wise man knows himself to be a fool."

#### MARCH HARES.

Other artists whom I heard during the month of March include Mary Congreve, Elsie Ratcliffe, Sammons, Murdoch, Adela Delines, Sarah Fischer, Annabel McDonald, Dambois, Harry Field, Lily Zachner, Edith Robinson, Betty Polischuk, Michael Doré, Mischa Léon, Dr. Lierhammer, Rae Robertson, Wilfred Ridgeway and Jessie Snow.

#### GERSHWIN IN LONDON.

I ran across George Gershwin, of New York, the other day. He is over here to furnish the music for a great revue at the Empire Theater, and from all accounts I hear the Gershwin music will soon be sung and whistled all over London. CLARENCE LUCAS.

### ARIZONA F. OF M. C. HAS TWO-DAY SESSION

Mesa, Ariz., April 14.—The third annual convention of the Arizona Federation of Music Clubs was held April 9-10, in the High School Auditorium. The address of welcome was made by Myra Raymond (Mesa Club) at the Monday morning session and was responded to by Mrs. H. D. Ross (Musicians' Club, Phoenix). Besides the various reports and transaction of business, two piano numbers were played by Thora Allen. The Junior Department gave a "Statewide Program" in the afternoon. Piano, violin and dance numbers were given by Jack Murphy (Phoenix), Jean Frances Cleary (Tucson), Louis Vaughn (Osborn district), Betty Bernard (Tucson), Margaret Hooker (Alhambra), Francis H. Redewill, Jr. (Balsz), Harriet Griffith (Tucson), Ruth Steele (Tempe), Isabelle Caldwell (Tucson), June Weber and Edna Browning (Chandler), Luisa Gabaldon (Safford), Dorothy Attaway (Mesa), Helen Wolpe (Phoenix) and Genevieve MacDonald. A talk on the activities of the Tucson Junior Branch was given by the president, Ann Eve Mansfield, and the orchestra of the Mesa Club and band of the Phoenix Club opened and closed the program.

The Saturday Morning Musical Club, of Tucson, gave the evening program, which included vocal numbers by Constance Miller Silverton, Nita Galneh Post and Jere Metzger, a duet by Mrs. Simon Heineman and Lois Whisler, and piano numbers by Heloise McBride and Mrs. Martin L. Girton. The last half of the program was devoted to operatic numbers; arias were sung by Mrs. R. A. Bushman, Mrs. Milton Burnett, Mrs. Ernest Upshaw, Mrs. H. W. Gill and Armida Pacheco; the quartet from Rigoletto was presented by Armida Pacheco, Mrs. Milton Burnett, Joseph Reisner and Fred J. Desch and the sextette from Lucia by Mrs. R. A. Bushman, Mrs. H. W. Gill, J. Riesner, V. Ayers, D. L. Lias and F. J. Desch.

The Tuesday morning business meeting was entertained by piano solos played by Musette Brown. An All-State program was presented in the afternoon by Lenore Purcell, of Casa Grande; Claire Canon, of Phoenix, and Mrs. J. L. Bedwell, of Tucson, pianists; Mrs. Cedric Burwell Davis, of Bisbee; Mrs. John Newcomer, of Douglas, and Mable Angle, of Tempe, vocalists, and Marie S. Szyperski, of Globe, violinist. The evening program comprised ensemble numbers by Miss Reibel and Trio, of Tucson, and the Villagrana Opera Class with Rafael Villagrana, conductor; piano numbers by Violet Stallcup of Miami (State winner in the national young artists' contest) and Eleanor Lewis

(winner of the Nora Seeley Nichols' prize given by the Musicians' Club of Phoenix). A vocal number by Mrs. Adamson of Willcox (State winner of the national young artists' contest); two vocal trios by Mrs. John Newcomer, soprano; Mrs. George Dawe, second-soprano, and Mrs. C. E. Pettingall, contralto, an instrumental trio by Leona Pomeroy, Irma Jordan and Mrs. O. E. Ferguson, and harp selections by Mrs. H. L. Partridge, of Globe, completed the list. T. N. A.

### Lillian Gustafson Wins Artist Diploma

A distinguished music jury awarded the artist's diploma to Lillian Gustafson, coloratura soprano, at her trial concert at the Institute of Music Art on Wednesday evening, April 18. The jury, which consisted of Mme. Sembrich, Frank LaForge, George Meader and W. J. Henderson, attached the further prize of "with honest honors" to Miss Gustafson's diploma. She gave a program of wide range, from Bach to Handel, through Schubert and Chopin, to Debussy, assisted by Arthur Loesser at the piano, and Arthur Lora, flutist. Mr. Loesser, who is a graduate of the Institute, was accompanist for Mischa Elman on his recent Oriental tour.

There are six other contestants for the artists' diplomas at the Institute this year. The jury awards on their work will be made on Saturday afternoon, May 5, when they will all appear on one program.

### Sundelius, Edwards and Forsberg for Brooklyn

Marie Sundelius, the Metropolitan Opera soprano; Elizabeth Edwards, soprano, daughter of United States Senator Edwards, and Conrad Forsberg, pianist, will be heard in Brooklyn in concert on May 12.

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## MUSIC PEDAGOGY IN RETROSPECT

A Review of the Important Elements in School Music Teaching in Relation to the Pedagogical Progress

The recent conference of music supervisors held in Cleveland, Ohio, clearly indicated one point, that as a class, supervisors are concerning themselves with the big problems of education in relation to musical development, rather than the small and unimportant points which in previous years formed the basis for discussions in meetings of this kind. The high lights of the program were such as to indicate the remarkable forward movement in true musicianship from the standpoint of the supervisor. It was in reality a serious study of music as against the picayune problems of the daily class lesson which in past years frequently precipitated long and useless arguments, pro and con, the value of methods.

In times past a convention of this character was largely given over to the best method of presenting two equal tones to a beat, the dotted quarter, etc., and then bitter words were passed among friends whose overzealousness compelled them to turn their mental vision to a perception so keen that it could easily see through the eye of a needle and not discover a mountain on the other side. Happily those days are over. The fine opportunity presented for the training of teachers through the universities, conservatories, and colleges has been in a large measure responsible for this material progress.

### LOOKING BACKWARD.

A generation ago the presentation of school music was based largely upon the type of material available for the supervisor. Textbooks were taught religiously, without regard for the subject per se. Progress was indicated by the number of pages the class was able to accomplish. Appreciation of music was a subject rarely practised by the supervisor, and not at all by the class teacher. Assembly singing received a certain amount of time because school authorities felt that it was necessary toward school spirit. But it was not considered as an integral part of the music training of children. This was left to the stereotyped form of instruction as practised in the daily routine. It is true that there was a measured advancement from grade to grade, culminating in the upper schedule of an elementary school, in part singing and choral practice.

### A FOLLOW-UP ON RESULTS.

In spite of the fine sight singing which was accomplished in the elementary grades little was accomplished in the high school. There seemed to be an attitude on the part of pupils that music was no longer a required subject. The freedom of discipline, the elective program, and other agencies contributed largely to a depreciation of the subject. A few talented children continued their study of music as an avocation, and few of the remainder did anything. What

was the reason for this? The formal discipline of the elementary grades brought about a consistent plan of teaching which was entirely lacking in the high school unit. But above and beyond this the real reason rose as a warning that the formal methods of instruction, the stereotyped insistence on technical work, had, in the mind of the child, destroyed the love and the interest which should have been developed through the teaching of music. It is a matter of great encouragement to supervisors that evil influences of this character are fast disappearing. They were brought about only as a result of overzealousness on the part of teachers who felt that results of this nature must be accomplished in order to indicate progress.

### PRESENT DAY TENDENCIES.

Today, in addition to the formal course of study in the grades, the teaching of appreciation has become a well articulated branch of elementary instruction. The formation of junior orchestras looking forward to high school instruction has done much to bring about a happy co-ordination of ideas and we may well look forward with satisfaction to the time when the high schools of America will represent the finest in instrumental music development for the child. American homes have not been centers for musical instruction. The great commercial progress of America has, unfortunately, led us away from the cultural inheritance to which we were justly entitled. We were all too busy doing other things, but now there is a tidal wave in the opposite direction. The public schools of America are accomplishing a task which is superhuman, and ere long the teaching of instrumental music will be just as important a part of the high school curriculum as mathematics or science. When we consider the present day instruction which after all has for its ultimate object culture, by comparison with the methods of a generation ago, we realize that music education has progressed perhaps faster than other lines of intellectual development.

### READING VERSUS SINGING.

School music will always have among its supporters advocates of the importance of sight singing and adherence to the perhaps more musical side of song singing. It is generally conceded that the best method is the happy medium, but it is difficult to determine what this medium is. If we had unlimited time for school music it would be a simple matter to make this adjustment to the satisfaction of all, but when we consider the actual time limitation a middle ground is difficult to find. A certain amount of technical knowledge is necessary, and when children read music we assume that their interest is paramount to accomplishment. This may

not be true in all cases, but it is safe to assume that the important elements of instruction are present. People usually do things that they like to do and that they feel they can do well, and therefore the first mission of public school music should be to make children love music, rather than to impose upon them any superstructure of technical building in order that some very definite result in theory might be accomplished.

### A New Cantata by R. Deane Shure Heard

Two performances of The Atonement, sacred Easter cantata for four solo voices and chorus, music by R. Deane Shure, text by Rossel Edward Mitchell, were given in Washington during Easter week. The first performance was given at the Mt. Vernon Place Methodist Episcopal Church South by the choir of seventy-five voices on Good Friday. The second rendition was given by the same chorus at Keith's Theater at noon on the Saturday preceding Easter. The composer directed both concerts, the soloists for which were Helen Howison, soprano; Flora McGill Keefe, contralto; W. A. McCoy, first tenor; B. L. Goodyear, second tenor; J. Benton Webb, baritone, and Howard Bailey, bass. Mrs. Frank A. Frost accompanied.

The Atonement is a new work by R. Deane Shure, and was written for the Mt. Vernon Choir, of which he is director.

### Ilse Niemack Soloist at Braunschweig

Ilse Niemack, the young American artist who has been appearing in recital and as soloist with leading orchestras on the Continent, was engaged as the violin soloist for the Braunschweig Festival, February 21 and 22. The thousands who attended these concerts received Miss Niemack most cordially, and she added another success to her already long list. After her various appearances this season the critics lavished praise upon her, referring to her as "a phenomenal violin-talent" and a "musical individuality."

Following her Braunschweig appearances Miss Niemack went to Braunlage in the Harz mountains for a well-earned rest.

### May Peterson Entertained by Delta Gammas

May Peterson, who appeared in recital at the Heilig Theater, Portland, Ore., recently, was the dinner guest of the Delta Gamma fraternity preceding her performance. Pleasure was expressed by the artist for the delightful entertainment accorded her, and she was especially delighted with the Woman's Building and art collections. Miss Peterson, say those who met her, is a very charming and pleasing person, and her hostesses were indeed glad of the privilege of meeting and knowing her and the members of her party.

### Lily Strickland's Songs in Demand

So great has been the demand for Lily Strickland's Ma Li'l Batteau and Dreamin' Time, published originally in a group of songs known as Bayou Songs, that J. Fischer & Bro. has found it necessary to publish them separately. The record of the former is now on the market, sung by Sophie Braslau for the Victor Talking Machine Company. Miss Braslau says that wherever she sings this song she has to repeat it. It has a rhythm and swing to it that make it linger long in the memory.

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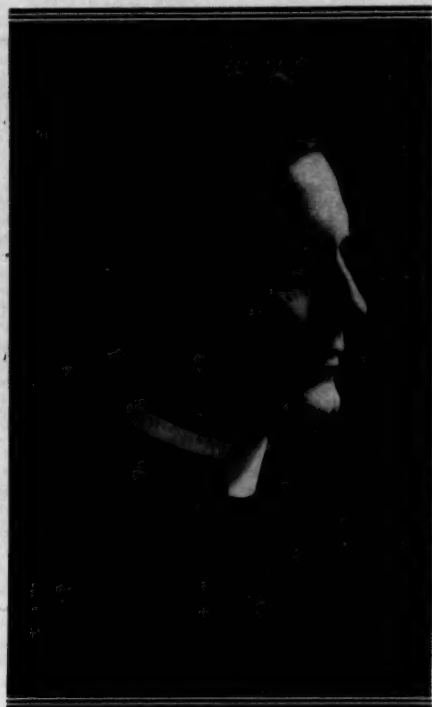
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Father Finn will conduct a comprehensive course on the choral art generally, boy choirs specifically, and choral repertory, including Gregorian Chant, and the style of Palestrina, at the Glenn Dillard Gunn School, Chicago, from June 25 to July 20. This course promises to be of interest theoretic-



FATHER FINN

cally, because of the broad scope of the subjects to be discussed, and of real value practically to those whose avocation it is to train choirs or choruses. Father Finn has had twenty-five years of active experience in the subjects announced, and he has arranged his lectures with a view to practical pedagogy. His angle of approach to the entire subject of choral music and especially where this involves boys as instruments of expression, is this: unless a choral conductor is a specialist, understanding every differentiating fact in his phase of musical activity, he cannot produce effective results. Father Finn explains the drab mediocrity of the average choral enterprise, by hinting at an open secret, viz.: that most choirmasters are not really specialists, but vocalists, organists, or theoreticians. An outstanding feature of this course, which will be sure to attract the interest of ambitious talent, is that which deals with the pedagogy of dynamics. The five stages of voice-cultivation for the young boy provide an amateur-proof recipe for training boy-sopranos. The preservation of a quasi-soprano timbre, while the boys' voices are descending in puberty to the man's octave, and a minute examination of all the problems and their solutions involved in the "changing voice" should prove of inestimable worth to real students. Father Finn claims, after his long years of dealing with boys, that boy singers are made and not born, the inverse of Horace's observation about poets.

**Jewish Societies Heard at Hippodrome**

At the Hippodrome, on Sunday afternoon, April 15, a large attendance thoroughly enjoyed the artistic singing of several Jewish choral organizations conducted by several prominent composers of Jewish music. Cantor Joseph Rosenblat gave a number of his own compositions and was the principal soloist of the afternoon. The participating societies were the Brownsville and East New York Singing Society, the Harp of Bronx chorus, Folks University Chorus, the Paterson Hebrew Singing and Schubert Sing-

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ing Societies, Halevy Singing Society, National Workers' Alliance and United Hebrew Male Chorus and West New York Singing Society. Many excellent results were obtained by the soloists and choral societies which were conducted by prominent musicians such as Leon M. Kramer, Leo Low, Messrs. Lewin, Posner, Davidson, Wiener and Heymann.

Mr. Golub's composition, *Allein*, which was to be sung by the entire combination of societies, unfortunately had to be left out due to the lengthy program.

This delightful concert was given under the management of the Supreme Concert Bureau.

**American Institute Students' Recital**

Musical events at the American Institute of Applied Music, Kate S. Chittenden, dean, continue frequent, one of the most recent being that of the students' recital of April 9, when fourteen numbers made up a program of piano, violin and vocal music. The leading composers of musical history were found on this program, including the pioneer Bach, and the American, MacDowell. Pupils of Miss Chittenden, Mrs. Zedler Mix, Annabelle Wood, and Messrs. Spiering, Lanham, Moore and Tebbs, representing the departments of piano, violin and voice, took part in the following order: Sidney Shapiro, Samuel Prager, Grace Gordon, Caroline Moore, Leo Linder, Geraldine Bronson, Charles Brandenburg, Florence Church, John Passaretti, Rosalind Ferguson, Charles Joseph Oliva, Irene Harvey, Esther Adie, Margaret Spatz and Grace Cottrell.

**Nobuko Hara to Study with Roxas Again**

Nobuko Hara, Japanese soprano, who appeared in Madame Butterfly with the San Carlo Opera Company at the Manhattan Opera House two years ago, and who has just scored great success in Milan at the Teatro Dal Verme as Cio-Cio-San, has wired her teacher, Emilio A. Roxas, that she is on the way to New York to continue her studies with him, increasing her repertory and preparing for additional successes.

**Characteristic Peterson Newspaper Heads**

"May Peterson charms audience with her voice and personality," "Singer charms," "May Peterson made a hit last evening in her recital," "May Peterson with quaint songs offers delightful review," "May Peterson wins by charm of personality"—such were some of the characteristic headlines that appeared recently in Oregon and California newspapers, after May Peterson's recent appearances. And the criticisms of her performances that followed were in just as enthusiastic a vein, which only goes to show that the Metropolitan soprano is making good again on another Pacific Coast tour.

**Klibansky Studio Notices**

Florence McRee sang several times at the Beethoven Club, in Memphis, Tenn. She also gave an Easter song recital, and the second week in April a joint recital with director Theodore Bohlmann at the Art Museum.

Raymond Hart has been engaged to sing in the Savage production, *Minnie and Me*. Helen McFerran is the new soprano soloist at the Manhattan Congregational Church, New York City.

Mr. Klibansky gave another pupils' recital at the Bronx Y. M. C. A., April 3, when the following pupils sang: Lottice Howell, Grace Hardy, Grace Marcella Liddane, Helen McFerran, Cyril Pitts and Walter Preston.

**Mirovitch Delights Brooklyn Students**

A most enjoyable program was presented at the Brooklyn Music School Settlement on Sunday afternoon, April 8, before an audience both large and enthusiastic. Chopin was the composer represented and after several students had given very satisfactory evidence of the earnestness of their studies and the efficiency of their tutelage, Alfred Mirovitch played. Beginning with the F minor prelude and a mazurka, the artist gave number after number to an apparently insatiable audience. His splendid art wrought its usual spell upon his hearers and he was accorded a veritable ovation.

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## WINSTON-SALEM, N. C., SCENE OF ANNUAL STATE CONVENTION OF THE F. M. C.

Seventh Annual Meeting Shows Considerable Progress Among Music Clubs—All Sessions Well Attended—Contests Prove Interesting

Winston-Salem, N. C., April 16.—The seventh annual convention of the North Carolina Federation of Music Clubs convened in Winston-Salem, N. C., March 13, 14 and 15, attended by a representative assembly of the leading music clubs of the State, and the largest number that has ever been in attendance at the State Federation of Music Clubs.

The most comprehensive programs in the history of the Federation were given at these meetings, covering a large part of the musical propaganda fostered by the clubs of this State and showing conclusively the great progress that is being made in all phases of musical development.

The initial meeting of the convention was the meeting of the executive board of the Federation at Westview, the home of Mrs. Thomas Maslin, where luncheon was served for the board and some of the special guests of the opening day.

The junior contest for the State in violin and piano was held in Memorial Hall, Salem College, Tuesday afternoon, Mrs. T. Moody Stroud, State chairman of junior clubs, presiding. At eight o'clock the young professionals' contest was held, which was a contest of voice, violin and piano. J. Foster Barnes, baritone, of Greensboro, N. C., was the successful contestant of the men in voice, while Mrs. K. C. Benbow, soprano, of Greensboro, N. C., obtained the highest honors among the women. Mr. Barnes also was the successful contestant of the Southeastern District contest held in Savannah, Ga., March 17, and will sing at the national biennial meeting in Asheville, N. C., in June.

Naomi Brevard, of Salem College, Winston-Salem, N. C., was the successful contestant in the piano contest of the young professionals in Winston-Salem, also Savannah, Ga., and will appear in Asheville, N. C.

Winners in the junior contest were Jack Baxter, violinist, of Greensboro, N. C., and Margaret MacConnell, of Gastonia, N. C.

The contest for young professionals was conducted by Alice Bivins, of the North Carolina College for Women, Greensboro, N. C. After the contest, Mrs. O. C. Hamilton, of Asheville, N. C., local chairman for the biennial, spoke of the coming event, saying that the arrangements were all completed and ready for what will be the largest musical event which has ever occurred in the State.

The session Wednesday morning, March 14, took place at Caldwell Memorial Hall, at which Mrs. J. Norman Wills, president of the State Federation, presided. After the singing of America the Beautiful, Rev. R. E. Gribbin, of St. Paul's Church, read the Invocation. Mrs. Horace Sebring, president of the Thursday Morning Music Club, Winston-Salem, N. C., extended a cordial greeting to the assembly, after which Mayor James G. Hanes, of Winston, gave an address of welcome. Mrs. Bonhanson responded to the greeting and address in behalf of the Federation clubs present.

Howard Clark Davis, director of the extension of the National Academy of Music, New York, gave an able and instructive address on the subject of High School Credits for Applied Music, a subject which is timely, as the system is being applied in all of the leading towns of the State, and is rapidly being installed in the smaller towns. Mr. Davis proved an excellent master of the subject, and was heard with interest. This was followed by a solo by J. Foster Barnes, baritone, of Greensboro, N. C.

Dr. Frank C. Brown, of Trinity College, Durham, N. C., was heard in an address on the subject of North Carolina Folk Songs, which was rich in possibilities and which Dr. Brown, who is an authority on the subject, handled excellently. Kathrine Johnson, contralto, of Greensboro, N. C., and Thomasville, N. C., was heard in a number of the folk songs which have been collected from the rural sections of the State, presenting them effectively.

The clubs were the guests of the Rotarian-Kiwanis, Civitan and Lions' clubs at luncheon in the ballroom of the Robert E. Lee Hotel.

The afternoon session was held immediately after the luncheon in the same place, Mrs. Willis Slane, vice-president of the Federation, presiding. The message from the president, Mrs. Wills, and from the State chairman of the junior clubs, Mrs. Moody Stroud, was given at this time, with reports from the junior clubs and from the credentials committee.

The leading social event of the Federation was given when Mrs. J. Edward Johnston entertained the three hundred guests of the meeting at her charming country place, Reynolda, at tea, at which time Dean H. A. Shirley, of Salem College, was heard in an interesting program of organ numbers.

Wednesday evening the assembly was serenaded by the historic Salem Band on old Salem Square, with Moravian chorales, which have been used for centuries by the Moravians in Salem and in the old country.

At eight thirty, immediately following, a concert was given in Memorial Hall, Salem College, by the college orchestra, conducted by Susan Webb, and the Thursday Morning Music Club, under the direction of William Breach, with Jessie Lupo, contralto, and Reuth Pfohl, harpist, as soloists. Mrs. Crosby Adams was also heard in an address on The Art Principle.

Thursday morning, March 15, the final session was held in Caldwell Memorial Hall, Winston, with Mrs. Wills, the president, presiding, when further reports were heard from junior and senior clubs. There were twenty-eight clubs represented. The musical features of the morning were solos by Mrs. J. Russell Perkins, contralto; Florence Fisher, soprano, and Ethel Abbott, pianist.

William Breach, director of music of the Winston-Salem city schools, was heard in a splendid address on the subject of public school music and gave a very encouraging report of the advancement in this branch of activities in this State, and plans were mapped out for further organization and development along these lines. Alice Bivins, national supervisor of public school music for the Federation, was present and was also heard. Wade R. Brown, of the North Carolina College for Women, chose as his subject, Making America Musical, and was heard with interest.

The meeting adjourned to the ballroom of the Robert E. Lee Hotel for luncheon, when they were guests of the Thursday Morning Music Club. The subjects of the morn-

ing were further considered and the plans of the National Federation to be held in Asheville, N. C., in June, further discussed. It was the general opinion of all present that this, the seventh annual convention of the Federation, marks a strong impetus forward for music clubs in North Carolina. Great enthusiasm and interest were in evidence at all meetings.

The officers of the North Carolina Federation of Music Clubs are: president, Mrs. J. Norman Wills, Greensboro, N. C.; first vice-president, Mrs. Willis H. Slane, High Point, N. C.; second vice-president, Edwin M. Betts, Elon College, N. C.; third vice-president, Mrs. O. C. Hamilton, Asheville, N. C.; recording secretary, Mrs. Horace Sebring, Winston-Salem, N. C.; corresponding secretary, Agnes Martin, Greensboro, N. C.; treasurer, Mrs. Frost Torrence, Gastonia, N. C. The State chairmen and their departments are: Mrs. W. J. Ferrell, education, Raleigh, N. C.; Mrs. Moody Stroud, junior clubs, Greensboro, N. C.; William Breach, public school music, Winston-Salem, N. C.; Agnes Martin, music settlement schools, Greensboro, N. C.; J. Foster Barnes, church music, Greensboro, N. C.; Wade R. Brown, American music, Greensboro, N. C.; Mrs. Bernard Cone, young artists' contest, Greensboro, N. C.; Mrs. T. Maslin, literary extension, Winston-Salem, N. C.

There are twenty-six federated music clubs in North Carolina, and nineteen junior federated clubs. A distinctive feature of the clubs is that they are including men more and more each year, as active and associate or honorary members.

J. W. W.

### Archibald Sessions Plays at Harvard

By invitation of Harvard University, Archibald Sessions gave a recital before a large and representative audience at Appleton Chapel, Cambridge, Mass., on March 27, on which occasion he played an unusually interesting program, which comprised Variations de concert, Bonnet, Nocturne, Karganoff; Prelude, Gierambault; Cantabile, César Franck; two chorals by Karg-Elert; By the Waters of Babylon, and Now Thank We All Our God, Lamentation, Guilman; Nocturne, Ferrata, and Scherzo Symphonic concertant, Lemmens.

### Lombardo Successful with Openshaw Ballad

On Thursday, April 12 (afternoon and evening), at Proctor's 125th Street Theater, G. Lombardo, a well known singer and teacher in New York City, sang Openshaw's ballad, Love Sends a Little Gift of Roses, much to the enjoyment of the big audiences that filled the theater. Mr. Lombardo not only features the ballad on his concert programs, but he has also given it to all of his pupils as a study in legato and diction, and he considers it one of the best of its kind.

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# MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO OPERA PLANS ANNOUNCED

**Chamber Music Society Ends Brilliant Season—Ruth Draper Enthuses Large Audience—Thibaud and Cortot Give Second Concert—Titta Ruffo Heard Again—Notes**

San Francisco, Cal., April 6.—At a luncheon given at the St. Francis Hotel by the San Francisco Opera Association, Timothy Healy announced that over \$20,000 of the needed sum has been promised. Gaetano Merola, who will be the director of the performances, has returned from New York, stating that he has engaged Beniamino Gigli, Giovanni Martinelli, Giuseppe de Luca, Adama Didur, Queena Mario, Wilfrid Pelletier (who will be assistant conductor), Louis D'Angelo, Doria Fernanda and several others. Mr. Merola is planning to present La Boheme, Aida, Trilby by Puccini, and that composer's Manon Lescaut and La Tosca. The San Francisco Symphony Orchestra has been engaged for these performances, and the chorus and minor roles will be taken care of by local talent.

### CHAMBER MUSIC SOCIETY ENDS BRILLIANT SEASON.

The last of the series of chamber music concerts given by the Chamber Music Society of San Francisco drew a capacity audience to Scottish Rite Hall to hear an interesting program of classics and a novelty which won hearty commendation. This work was Daniel Gregory Mason's quartet on Negro Themes, op. 25. The next number was the Beethoven Serenade, op. 25, for flute, violin and viola. In this work Elias Hecht participated, playing the flute passages with his usual lovely tone and brilliant execution. The concert ended with a fine performance of Grieg's quartet, op. 27. The Chamber Music Society of San Francisco will leave for Honolulu on April 15, to give a series of six concerts under the auspices of the Philharmonic Society.

### RUTH DRAPER ENTHUSES LARGE AUDIENCE.

More than a thousand auditors found delight in the entertainment furnished by the inimitable Ruth Draper when she gave a program presenting different types of characters.

### THIBAUD AND CORTOT GIVE SECOND CONCERT.

Jacques Thibaud and Alfred Cortot gave their second joint recital before a local audience, April 1. The concerted number on the program was the Saint-Saëns sonata in D minor. Mr. Thibaud played the Symphonie Espagnole, by Lalo, and a group of shorter numbers, while Mr. Cortot played as his principal work the Chopin sonata in B flat minor and a number of modern French numbers. Both artists were heartily received by a most appreciative audience.

### TITTA RUFFO HEARD AGAIN.

Titta Ruffo gave his second concert in San Francisco at the Exposition Auditorium, April 1. He was again assisted by the charming soprano, Yvonne D'Arle, and Max Merson, pianist, who appeared as soloist and accompanist. The program consisted of operatic arias, duets, groups of Italian folk songs and English ballads. The concert was under the management of Frank W. Healy.

### NOTES.

The many friends of Henry Heyman, violinist, will welcome the news that after fifteen weeks of confinement in one

of the local hospitals, he has fully recovered and has returned to his home, where daily he is receiving visits from his loyal colleagues and admirers. Among those who called on Sir Henry was Paderewski, who has been a friend of the violinist for over a period of thirty years.

Raymond White and Flora Howard Brunner gave the second of a series of concerts at the Arrillaga Musical College and drew to the concert room a large and friendly audience. Mr. White chose some modern works as well as the classics, and interpreted them with taste and emotional feeling. Mrs. Brunner's soprano voice charmed her hearers and she added several encores.

The Students' Chamber Music Concert, of which John C. Manning is the organizer, gave its concert on April 6 at Scottish Rite Hall, and attracted many of the leading musicians of the community. Mr. Manning was the pianist, and the singer was Harrison Coles, tenor, who substituted for Lajos Fenster, violinist, who had been called out of town.

C. H. A.

## LOS ANGELES COMPOSERS WELL REPRESENTED ON "POP" PROGRAM

**Gemma Casaretto Wins Success with Orchestra—Florence Easton Scores Triumph at Symphony Concert—Cortot and Levitzki Heard in March Recitals—Jacques Thibaud Plays Unhackneyed Program—Notes**

Los Angeles, Cal., April 3.—The "pop" concert of March 18 was an all American program, with Estelle Heardt Dreyfus as soloist. The program comprised numbers new to Los Angeles, with the exception of Joseph Carl Briel's and Leo Sowerby's compositions. Sowerby's Come Autumn Time opened the program, followed by Howard Hanson's symphonic poem, Before the Dawn, op. 17. Arthur Farwell conducted his own composition, a symphonic poem based on the song, March! March! Three other resident composers were represented: Charles Cadman—Thunderbird suite, op. 63; Henry Schoenfeld—Characteristic suite, op. 15, for strings (conducted by himself), and Joseph Carl Briel, who held the baton for his Egyptian sketches, two of which were played—The Muezzin and The Ghawasee. Victor Herbert's Irish Rhapsody closed the program. Mme. Dreyfus sang Israel, by Stillman Kelley, and a group of smaller songs. It was a program of which the city might feel justly proud, since it proved that many distinguished musicians and composers are located here. The MUSICAL COURIER prophesied, some years ago, that Los Angeles was destined to become one of the greatest educational centers in this country, and that time is rapidly approaching in musical as in other lines.

### GEMMA CASARETTO WINS SUCCESS ON "POP" PROGRAM.

A large audience attended the first evening "pop" concert, given March 21. An especially delightful program was presented. Gemma Casaretto, the soloist, scored a decided success and was warmly approved by the press. Her voice, of great warmth and color, is admirably trained and she has true dramatic fire. She sang Toi la Sapete from Cavalleria Rusticana and the Balatella from I Pagliacci. Mme. Casaretto has had operatic experience abroad.

### FLORENCE EASTON SCORES TRIUMPH IN SYMPHONY CONCERT.

The twelfth pair of symphony concerts was given March 23 and 24. The chief interest centered in the appearance of Florence Easton, who had established herself here in opera

last year. Her rendition of the aria from Weber's Oberon, Ocean Thou Mighty Monster, was a triumph. She also sang two numbers by Walter Henry Rothwell (conductor of the orchestra), Midsummer Night and Bacchanale. These two are modern in treatment and vocally taxing, and they further proved Mme. Easton's artistry. The Glasounoff symphony No. 4, in E flat; Les Preludes, Liszt, and Saint-Saëns' Marche du Couronnement, op. 117, completed the program.

### JACQUES THIBAUD PLAYS UNHACKNEYED PROGRAM.

Jacques Thibaud, violinist, gave an interesting recital March 24. His program was exceptionally fresh and unhackneyed.

### CORTOT AND LEVITZKI HEARD IN MARCH RECITALS.

The list of splendid piano recitals given this season was extended by the appearance of two more artists, the last of March. On March 20, Alfred Cortot gave a delightful program of characteristic freshness and grace and true French finesse. On March 31, Mischa Levitzki made a brilliant addition to the remarkable showing of Russian talent heard here this season, and won critics and audience.

### NOTES.

Mr. Behymer has announced many of his attractions for next season and it promises to maintain the high standard of the past and is full of interest to music lovers.

Minnie O'Neil, pianist, a product of Abby de Avirette's studio gave a recital in Santa Ana recently, assisted by Mrs. W. L. Porterfield, contralto. Mr. de Avirette considers Miss O'Neil one of the most talented pupils he has had.

The monthly program of the MacDowell Club, March 26, was given over entirely to works of Edward MacDowell, presented by the following artists: Alexis Kall, pianist and lecturer; Virginia Della Rovere, lyric soprano; Marjorie Chapin, pianist and accompanist; Helen Northmore Jones, reader; Ethelyn Harrison Forshner, pianist, and Lilian Ruthoff, pianist.

Summer classes for Los Angeles have been announced by Yeatman-Griffith and Bruno Huhn, voice teachers, and Alfred Mirovitch, pianist. L. E. Behymer is managing the classes for Mirovitch and Yeatman Griffith.

The organ in the new Angelus Temple, built by Aimee Semple McPherson, pastor-evangelist, was dedicated by Roy Hastings, organist, who gave a program comprising selections by Mendelssohn, Bach, Schubert, Wagner, Hastings, Saint-Saëns and Verdi. Harold Proctor, tenor, sang two numbers, and harp solos were offered by Winifred Carter.

G. C.

## PORTLAND SYMPHONY GIVES FIFTH CONCERT

**Ruffo, D'Arle, Macbeth and Levitzki Appear in Recital**

Portland, Ore., April 5.—On March 29, the Portland Symphony Orchestra, at its fifth concert of the season, played the Brahms symphony No. 2, in D major, and Wagner's prelude to Parsifal. Carl Denton, conductor, had his sixty-three men well in hand and scored decisively. Olga Steeb, pianist, was the soloist, who presented the Liszt concerto No. 1, in E flat major. Admirably supported by the orchestra, she played with power and fine musicianship, favoring the audience with several encores. Titta Ruffo, baritone, assisted by Yvonne D'Arle, soprano,

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and Max Merson, pianist, gave a concert at the Public Auditorium on March 28, under the local direction of W. T. Pangle. In fine fettle, he scored largely in the Largo al Factotum from The Barber of Seville, and was accorded an ovation. The duet from Thais, with Miss D'Arle, brought spontaneous applause. Mr. Merson's piano solo was encored.

Florence Macbeth, soprano, and Mischa Levitzki, pianist, appeared in a joint recital at the Heilig Theater on March 21. Miss Macbeth opened the program with the Polonaise from Mignon. Among her many fine songs was one by George Roberts, her able accompanist. Levitzki played the Beethoven sonata (Appassionata) op. 57. Both artists aroused their auditors to great heights of enthusiasm. The concert was managed by W. T. Pangle.

At a recent meeting of the Portland District of the Oregon State Music Teachers' Association, the following officers were elected: Kathryn Cryslar Street, president; Helen Calbreath, vice-president; Phyllis Wolfe, secretary, and George Wilber Reed, treasurer.

William Robinson Boone, organist, recently gave a successful recital at Reed College. Helen Barell, soprano, assisted.

The Music-Education Association presented three artist pupils of Calvin D. Cady in piano recitals at the Multnomah Hotel. The first, by Alexine Whisnant, comprised numbers by Beethoven, Mendelssohn, Schumann, MacDowell and Chopin, and novelties by Griffes, Martucci, and the pianist, herself. The next, presented by Lois Adler, featured the Schumann Carnival, Debussy and Dohnanyi novelties and a Chopin group. Eugene Field Musser's program contained some interesting modern compositions. Cyril Scott's The Jungle, A Rhythmic Fantasia and Scandinavian Clog Dance, by Howard Hanson; Palmgren's May Night, Debussy's Minstrels, Phillip's August 2, 1914, and Cecil Cowles' Persian Sketch.

## LONG BEACH SOPRANO WINS FEDERATION PRIZE

### Other Local News

Long Beach, Cal., April 10.—Special Easter music at the Long Beach churches included Maunders' Olivet to Calvary, sung at St. Luke's Episcopal Church on Good Friday evening and at the First Christian Church on Easter evening. Festival Mass at St. Anthony's Catholic Church and Peter's mass in D at St. Matthew's. A number of sunrise services and evening programs included the Hallelujah Chorus and solos from the oratorios.

### BOY SCOUT BENEFITS.

The Stanford Glee Club, from Leland Stanford Jr. University at Palo Alto, gave two concerts on March 31. The spring tour is under the direction of Warren D. Allen and includes a number of southern California towns. On this occasion both afternoon and evening programs were given as benefits for the Boy Scouts. The program included such well known numbers for male voices as Oh Hail Us Ye Free (Ernani) Verdi; Lassus o' Linton, Milligan; Song of the Golden Calf (Faust), Gounod; Rolling Down to Rio, German; Tally Ho (Hunting Song), Malaby, and others. The soloist of the club was C. P. Tibbe. J. Richard Mallaby, accompanist, shared honors with Mr. Allen in conducting.

### PATRONS OF FITZGERALD MUSIC COMPANY ARE ENTERTAINED.

The Fitzgerald Music Company presented Ray Harmon, tenor, in the recital hall, April 3, for the benefit of its patrons.

### LOCAL SOPRANO A PRIZE-WINNER.

Ruth Burdick Williams, dramatic soprano, the only entrant from Long Beach in the biennial young artists' contest recently held in Los Angeles under the auspices of the Federated Music Clubs of America, was awarded the first prize, being adjudged the best artist among the eleven competitors. Miss Williams will meet the Northern California winner in a contest for the honor of representing the entire State in the national competition at Asheville, N. C. She is a pupil of William Conrad Mills, of Long Beach, and is the soloist at St. Luke's Episcopal Church. She was later given a complimentary concert on community night, at the municipal auditorium.

### NOTES.

On April 7, Helen M. Sargent presented her piano pupil, Ruth Wood, assisted by Rolla Alford, tenor, at the Municipal Auditorium, this being the regular community service night.

On April 3, Katherine Dyer gave a program of original

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verse set to music, for the Long Beach Ebell Club. The program was presented at the California Theater.  
Carlton Wood introduced four violin pupils: Harold Caton, Dean Whissler, Gordon Groves and Roberta Kirkpatrick at the Municipal Auditorium. M. T. H.

### Spokane Proud of Herbst Quartet

Spokane, Wash., April 2.—The Herbst String Quartet gave its fourth and last concert of the season April 1, at the Central Christian Church. Ina Wright Herbst, soprano, was the soloist and Pauline Kimmel played the piano part in the Brahms quintet. These concerts have been valuable, since they introduced some of the finest chamber music works of the great composers. The members of the quartet threw themselves into their work with zeal and, playing with fine ensemble and interpretative feeling, won much applause. The Brahms quintet made a great impression, the precision with which it was given was remarkable. A feature worth mentioning is the fact that the two violins, viola and cello which the members of the quartet used at this concert were made by George H. Blair, expert violin maker of Spokane. Therefore the beautiful blending and equally balanced tone of this organization. Mme. Herbst sang two solos with her usual artistry, accompanied by the quartet. Ferdinand Sorenson arranged the song accompaniments for string quartet. D. B. K.

### American Girl Scores in Italy

From a cable just received from Venice, it is learned that Ida Sylvia, the American girl who has been scoring so heavily in opera in Italy this season, had "extraordinary success" in Traviata at the Malibran Theater in Venice on March 3. A "wonderful ovation" was accorded the singer, and before the performance was over she was immediately engaged for the remainder of the spring season. At the conclusion of this engagement, the soprano will sing leading roles in opera in Rome.

### Miller Plays in Wilkesbarre for Third Time

On April 8 Marie Miller, harpist, played at Wilkesbarre, Pa., for the third time in two seasons, under the local management of W. E. Woodruff. While en route she spent one day in Scranton in order to coach a harp class there. On April 1 Miss Miller played special Easter programs in two churches in New York City, and on April 10 she was engaged for a concert at Normal, Ill.

### Gigli to Give Twelve Concerts Before Sailing

Beniamino Gigli's last performance of the season with the Metropolitan Opera Company will occur on April 28

in Atlanta, immediately after which he will commence his concert tour. Gigli will be heard in Memphis on April 30, and in eleven additional concerts (four of which are festival appearances), before sailing for Europe on June 2.

### Hazel Bachschmid a Versatile Singer

Hazel Wegner Bachschmid, soprano, was heard in recital at the Playhouse, Washington, D. C., on Monday, April 9. According to William Moore, in the Washington Times of April 10: "For an artist as well known in her home town as is Mme. Bachschmid, it was to be expected that a large and enthusiastic audience would attend last night's recital. The expectation was more than realized, for the Playhouse was filled to the doors."

In commenting on the singer's art this critic stated: "Mme. Bachschmid was in excellent voice. Her trills and cadenza had finished and technical skill. Her voice has an almost terrifyingly wide range. One sits appalled at this remarkably young woman's voice climbs higher, higher, higher—and wonders 'how long can she keep it up?'" Mr. Williams then continued: "She is a versatile singer is Mme. Bachschmid. From the creditable rendition of a simple song she can swing, in a twinkling, into the most difficult modern composition."

At this recital Mme. Bachschmid had the assistance of Charles T. Ferry, composer-recitalist, and William E. DeLuca, flutist.

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## BOSTON

(Continued from page 49)

Chadwick was presented with a painting by his friend, Dwight Blaney, and Mr. Goodrich with a handsome silver cigarette case. A speech of presentation was made by Charles A. White, representing a committee of the faculty composed of Timothee Adamowski, Joseph Adamowski, Frederick S. Converse and himself. This presentation was a sequel to the Symphony Hall concert of February 28 last, which was given in recognition of the quarter-century services of these men.

## NEW ENGLAND CONSERVATORY NOTES.

A recital of original compositions by students of composition at the New England Conservatory of Music, which was given in Recital Hall, Monday evening, April 9, served to call attention to creative work which has been greatly stimulated at the Conservatory since the foundation of the H. Wendell Endicott prizes in composition. Five students are this year candidates for graduation in composition, and several others will be candidates in 1924.

The April 9 program began with a movement of a string quartet by Frithjof Eid, violinist, of the Conservatory orchestra. It was followed by Joseph Wagner's quintet for pianoforte, two violins, viola, and cello (first movement). Jesus M. Sanroma's prelude and fugue for pianoforte was played by the composer.

Grace Stutsman, '22, who won an Endicott prize last June, presented three songs for baritone which were sung by Benjamin Russell with the composer at the piano. By Bertram H. Currier were two pieces for cello and pianoforte, *Mystic Chant* and *The Brooklet*, performed by the composer and Olga Currier. Margaret Mason, an Endicott prize winner in 1922, contributed a movement for string quartet. Rita Bowers' *Fugue* for string quartet and Margaret McLain's sonata for pianoforte and violoncello completed the program.

A program of American compositions was given by Alpha Chapter, Phi Mu Alpha, Sinfonia Fraternity of America, in its chapter rooms at the New England Conservatory of Music on Wednesday evening, April 4.

The program included a sonata for cello and pianoforte by Frederick S. Converse, played by George Brown and Mary Madden; *Harvey Worthington Loomis' Romance* from the sonata in C minor, and *Lyric Finale*, played by Stuart Hoppin, with the composer at the piano; songs, a *Japanese Night Song*, by Charles Bennett, Where Blooms the Rose, Clayton Johns, and Allah, George W. Chadwick, sung by Benjamin Russell, with Mr. Bennett at the piano; Arthur Foote's sonata for violin and pianoforte, presented by Mr. Hoppin and the composer; three pianoforte works, *The Night Winds*, of Charles Griffes; *The Aspen*, Mr. Chadwick, and the first movement of the *MacDowell Sonata Eroica*, Howard Godding.

Dorothy Francis, leading woman of the Merry Widow company, sang with the New England Conservatory orchestra, Wallace Goodrich conductor, in Jordan Hall Tuesday

afternoon, April 10. A large audience of the faculty, students and former students heard Miss Francis in arias from *Cavalleria Rusticana* and *Madame Butterfly*. After the performance there was an informal reception at which many of the conservatory pupils were presented to this former student of the voice and dramatic departments who in the past few years has successfully sung roles with the New Orleans and Chicago Opera companies and, during the present season, was leading woman in *Rita Coventry* and *The Merry Widow*.

The Beneficent Society of the New England Conservatory of Music, whose funds are loaned to talented students toward completion of their musical education at the conservatory, held its annual meeting, Monday afternoon, April 16, and elected officers as follows: President, Mrs. Charles H. Bond; vice-presidents, Mrs. Frederick S. Blodgett, Mrs. Henry H. Proctor; directors, Mrs. Frederick S. Converse, Miss Mabel W. Daniels, Mrs. Ralph L. Flanders, Mrs. Langdon Frothingham, Mrs. Wallace Goodrich, Mrs. Henry S. Howe, Miss Jane E. James, Mrs. Henry L. Mason, Mrs. Silas Peirce, Mrs. Sullivan Sargent, Mrs. Joseph Southwick; secretary, Mrs. Chauncey B. Allen; treasurer, Mrs. Henry M. Dunham; assistant treasurer, Arthur Sodermann; auditor, Miss Martha Perkins.

The secretary's report showed an extensive use of the society's loan funds in the past year and emphasized the generosity of two distinguished graduates of the conservatory, Lee Pattison, '10, and Guy Maier, '13, who have volunteered to play with the Conservatory Orchestra, Wallace Goodrich conductor, at a concert for the society's benefit in Jordan Hall Friday evening, May 4.

## CHICAGO CRITICS PRAISE RAYMOND HAVENS.

The exacting critics of the Chicago press praised the playing of Raymond Havens, the admirable young pianist, very highly when he played in the Windy City recently. "Raymond Havens is an excellent pianist," wrote Karleton Hackett in the *Evening Post*, "and yesterday afternoon he appeared to be in fine form. His tone was good, his technique clean and there was vigor in the interpretative thought. It was impossible for me to remain long, but what I heard was well played."

"In the Playhouse," said Glenn Dillard Gunn in the *Herald-Examiner*, "Raymond Havens played three preludes on Gregorian melodies by Respighi, which proved to be among the most interesting of modern works for piano—a *Hill Tune*, by Arnold Bax, equally attractive and unusual. I missed his reading of the first two movements of the *Appassionata* sonata, but found the finale was for him a medium for the display of an entirely virtuosic command of his instrument and an equally complete comprehension of the Beethoven spirit and tradition. He made the *F sharp nocturne* as fine a bit of Chopin playing as the season has brought forth."

Edward Moore in the *Tribune* said: "Raymond Havens, a Boston pianist and a good one, was heard at the Playhouse in Beethoven's *Appassionata* Sonata, which he played with an excellent idea of its architecture, a firm, resonant tone, and much enthusiasm. His fingers would seem to be directed by smoothly functioning brains."

J. C.

MACDOWELL COLONY FUND  
CONTINUES TO GROW

When on December 30 last, Mrs. Edward MacDowell was disabled by a taxicab accident so that she is still unable to leave her apartment, Joseph Regneas was the first to propose, in a letter to the *MUSICAL COURIER*, that a fund be raised for the support of the MacDowell Colony at Peterborough, N. H., this year, which will lack the usual support given it from the earnings of Mrs. MacDowell herself. Mr. Regneas' letter was as follows:

I have just heard of the unfortunate accident to Mrs. Edward MacDowell, on the eve of her departure for a recital tour. Mrs. MacDowell is likely to be incapacitated for some time under the most favorable conditions.

Since the income from these recitals is one of the great mainstays of the Peterborough Colony, it would be a nice compliment, and at the same time act as a balm during her days of convalescence, if a fund were raised to partly take the place at least of the income lost through her indisposition.

To further such a plan, I beg to subscribe \$100 (one hundred dollars) with the understanding that twenty-five of my colleagues, or those interested in the Edward MacDowell Association, will subscribe a like amount.

May I ask you to give publicity in your valued paper and also act as recipient of this fund?

Faithfully yours,

(Signed) JOSEPH REGNEAS.

New York, January 1.

Following Mr. Regneas' suggestion, the fund has steadily been gaining by voluntary contributions from individuals, from various MacDowell Clubs (of which there are many scattered throughout the United States), and from other musical organizations.

Contributions during the week ending April 21 included the following:

From a Friend (through Caroline B. Dow).....\$100  
Harmony Club, Derry, N. H.....75  
Junior MacDowell Club, Roselle and Roselle  
Park, N. J.....50

The value of the work which, by the aid of this fund, Mrs. MacDowell will be able to continue, is beyond question. The *MUSICAL COURIER* again urges all in any way connected with or interested in music to be generous.

The *MUSICAL COURIER* will continue to act as collector for the fund. Contributions, which will be acknowledged in these columns, should be addressed to the MacDowell Colony Fund, care *MUSICAL COURIER*, 437 Fifth Avenue, New York.

## Macbeth in Texas

Florence Macbeth, coloratura soprano of the Chicago Opera, on her return East after a series of successful appearances on the Pacific Coast, was heard at the Houston (Tex.) Auditorium on April 9, and the same week she sang at the Kidd-Key College Auditorium in Sherman (Tex.) under the personal direction of Edwin Kidd.

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**ACROSS THE COUNTRY**

Boston, Mass.—(See letter on another page).

Birmingham, Ala., April 12.—Easter was the occasion for many elaborate church programs by the choirs of the city. One of the most striking numbers was the Hymn and Prayer from the opera Cavalleria Rusticana, which was rendered with great effect by the choir of fifty trained voices at the Lyric Theater, under the direction of O. Gordon Erickson.

J. Phil Maguire, who has come here from New York, was heard for the first time in a tenor solo, The Good Shepherd, by Van Der Water, at the recent Community Sing.

At the state contest for National Young Professional Musicians, held in Cable Hall, March 27, Gladys Lyon, of this city, won the contest in violin. Miss Lyon is a graduate of the Cincinnati Conservatory of Music. She will compete for the national prize in Asheville, N. C.

Elizabeth Enslin, daughter of Mr. and Mrs. Fred E. Enslin of this city, was presented at Cable Hall by her instructor, Mrs. Eugene Jordan. Miss Enslin is only a little girl but plays the violin with comparable skill and technique to those much older and more experienced.

The Treble Clef Chorus of the Music Study Club gave a complimentary concert at the Walker Memorial, which represented the climax of its year's work. The selections were varied and attractive and well rendered. Edna Gockel Gussen is director of the chorus and Minnie McNeill Carr accompanist. Gladys Lyon played the violin obligato. Mrs. R. H. Baumgardner, soprano; Mrs. John Peck, contralto; and Leon Cole, bass, took the solo parts.

The St. Louis Symphony Orchestra, sponsored by the Birmingham Music Study Club, was heard in afternoon and evening programs at the Jefferson Theater. At the matinee, Beatrice Tate Wright, a Birmingham musician, played a Liszt concerto with the orchestra, to the delight of her host of friends. It is the policy of the St. Louis Symphony to encourage local artists and those who can prove themselves competent to fill the requirements are given an opportunity to appear with the orchestra. Michael Gusikoff, violinist, was also soloist in the afternoon. In the evening, Carolina Lazzari, contralto, rendered several excellent selections. Both performances met with unanimous approval.

A. G.

Chapel Hill, N. C., April 15.—The Order of the Wigwag and Masque of the University of North Carolina recently presented its original musical comedy, The Kalif of Kavak, by Ernest Thompson and P. H. Daggett, at the new Pinehurst Theater, at Pinehurst, N. C., where it scored an emphatic success under the direction of Paul John Weaver.

Alice Moncrief, contralto, from the faculty of Meredith College, Raleigh, gave the March recital in the Sunday afternoon series at the University of North Carolina. She sang songs by Dowland, Horn, Grieg, Saint-Saëns, Fourrain, Delibes, Bungert, Brahms, Mark Andrews, Seneca Pierce and Victor Young. Mrs. Moncrief has a voice of beautiful, even quality and sang with an admirable legato that is all too rare among singers. Mr. Weaver played her accompaniments with customary skill.

The Greensboro College Glee Club appeared in concert at the University of North Carolina, March 28, immensely pleasing the large audience that greeted them. The finely shaded work of the club, the excellent diction and the delicacy of the effects produced speak well for the training the organization has had at the hands of Gilman Alexander, of the Greensboro College faculty. It stands high among women's glee clubs of the South.

The Chapel Hill Community Chorus, under the direction of Paul John Weaver, sang Stainer's Crucifixion on March 29, at the Sprunt Memorial Church. Palmer Constable of Durham sang the tenor solos. The bass and baritone solos were sung by Thomas Hamilton, George Lawrence and Alfred Lawrence. Mrs. A. S. Wheeler presided at the organ.

T. H. H.

Charleston, W. Va., April 11.—The Charleston Symphony Orchestra gave the last of a series of six concerts at the Capitol Theater, March 18. Richmond Houston, violinist, and Willem Schulz, cellist, were the soloists.

Many of the church choirs rendered special Easter programs. The Bream Memorial Presbyterian choir, under the direction of Arthur E. Harmon, gave a cantata, The Spirit of the Cross. St. John's Episcopal choir, J. Henry Francis, director, sang Stainer's Crucifixion on Good Friday evening. Solos were sung by the regular church soloists and assisting visitors. At the First Methodist Episcopal, the large chorus choir presented a fine program of Passion Week music, climaxing, on Good Friday evening, with The Seven Last Words of Christ (Dubois). The soloists were Elsie Fischer Kincheloe, soprano; Paul M. Smith, tenor, and Frank H. Kincheloe, baritone. On Easter Sunday the same choir presented Inflammatus et Ascensus from Stabat Mater (Rossini), with Mrs. Kincheloe as soloist. The duet What Havi I To Do With Thee (from Elijah) was sung by Mr. and Mrs. Kincheloe. The evening service concluded with the singing of Shelley's Death and Life, with O. F. Kalmerton singing the tenor solos.

On April 5, a piano lecture-recital was given by Forrest Washburn, teacher of piano, assisted by Elsie Fischer Kincheloe, soprano, in the auditorium of the Y. M. C. A.

The Federated Music Clubs sponsored a recital at the Y. W. C. A., April 6, with Miss Brenner, contralto, and Miss Edwards, cellist, as artists. The performance was very creditable.

E. F. K.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio.—(See letter on another page).

Dayton, Ohio, April 9.—The Cleveland Orchestra, Nikolai Sokoloff conducting, made its second appearance this season on March 13 at the Victory Theater. The concert was especially pleasing throughout. The program included Marche Joyeuse, by Chabrier; the Dvorak New World Symphony, overture to Tannhäuser and Strauss' tone poem, Don Juan. A trio for two flutes and harp, by Berlioz (from the Childhood of Christ), was played by Weyert A. Moor, Jean Mac Knight and Laura Newell-Veissi.

On March 26, the Cincinnati Symphony Orchestra, Fritz Reiner conducting, gave the final symphony concert of the season in Victory Theater. The Beethoven eighth symphony was played. Karl Kirksmith, first cellist of the orchestra,

was soloist, playing Symphonic Variations, op. 25, by Boellman.

At the N. C. R. schoolhouse, March 25, the Dutch Club, a male chorus of twelve voices, gave a concert. The director was Gordon S. Batelle and the accompanist, Charles Arthur Ridgway. Mr. Ridgway played a piano solo, Caprice by Raff, and an organ solo, Grand Offertoire de St. Cecile, by Batiste.

M. C.

Easton, Pa., April 18.—Paul Reimers, tenor, appeared before a large audience at the First Presbyterian Church, in the last of the series of concerts given under the auspices of Easton Community Service. Mr. Reimers sang effectively and his offerings were liberally applauded. This series represents the first attempt to give Easton music lovers the opportunity of hearing high class artists at a nominal price. The success of the present enterprise presages even better advantages next year, with the possibility of the appearance of a symphony orchestra.

Henry F. Eichlin has given three recitals in St. John's Lutheran Church on the organ recently installed. The programs covered a wide range, with numbers by Bach, Reger, Diggie, Gordon, Nevin, Malling and Chopin.

Alberto Perras, baritone; Nicola Thomas, violinist, and Eva Leoni, soprano, presented an attractive program in the Orpheum, April 5.

On April 10, Earle D. Laros played before an appreciative audience of invited guests in Keller's Temple of Music. The program was the same one he played at his New York recital, April 13.

A number of Easton musicians attended the Wolle-Bach celebration held in honor of Dr. Wolle's sixtieth birthday. He was presented with a cheque for \$3,000. Mildred Faas and Nicolay Douty assisted in the program. The chorus sang, effectively, a setting of Wiley's hymn, He Leads Us On, written by Dr. Wolle in 1888. About two thousand people greeted him on this occasion.

G. B. N.

El Paso, Tex., April 7.—All the churches of El Paso had special musical programs for Easter Sunday. The First Presbyterian Church gave the cantata Olivet to Calvary on Good Friday night.

Penitence, Pardon and Peace, a Lenten cantata by Maunder, was sung by the oratorical society of the First Presbyterian Church on Easter night. Solo parts were taken by Mrs. R. L. Holliday, Mrs. A. H. Goldstein, Tom Williams and Floyd Poe, pastor of the church. C. G. Andrews directed the cantata and Mrs. William Pierce was at the pipe organ. The chorus was composed of fifty leading singers.

The soloist for the concluding Philharmonic Concert of the season was Edward Johnson, who gave an excellent concert at Liberty Hall on April 5. He was ably assisted by Elmer Zoller, pianist. Mr. Johnson was given a great ovation. One of his most delightful songs was Who is Sylvia, by Schubert. The selection from Carmen also delighted the audience. For encores he gave an aria from the Girl from the Golden West and a selection from Pagliacci. It was a fine concert and thoroughly enjoyed by many music lovers.

A successful performance of Pagliacci was given at Liberty Hall by the Civic Music Association of El Paso, April 6. The production was directed by Helen Copper Williams. Proceeds of the performance went to the American Legion.

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Marked dramatic talent was shown by the cast, which was made up of local singers. Maria Romagny was enthusiastically received by the large audience in her role of Nedda. Leo-Hiseler sang the part of Canio with understanding. Joe Geiger sang Tonio, with Lucy Esquivel as Peppa. Homer Frankenberger took the part of Silvio. The chorus was well trained and sang effectively. T. E. S.

**Knoxville, Tenn., April 9.**—Geraldine Farrar made her first appearance in Knoxville March 22, assisted by Henry Weldon and Joseph Malkin. The artists were well received and responded generously with encores. The accompanist, Claude Gotthelf, deserves special mention for his splendid support throughout the evening. The concert was under the auspices of the Tuesday Morning Musicales Club.

The Dawning, a pageant of the resurrection, was given effectively on the afternoon of Palm Sunday, under auspices of the Community Service Council, in the Bijou Theater. To U. G. Smythe, general director, much credit is due as well as to the musical director, C. A. Garrett. Solo parts were sung by Mrs. Malcolm Miller, soprano; Mrs. W. E. Evans and Miss Schubing, contraltos.

During the month of March the study work of the Musical Club has been on Music Attractive to Childhood. Interesting talks were given by Miss Stensland, supervisor of music in the schools, followed by brief programs by groups from the Moses, Oakwood and high schools which attested the splendid work now in progress in the city.

On April 3, a children's program was given at the Club, made up of violin ensemble numbers directed by Bertha Walburn Clark and chorus and solo numbers under supervision and direction of Miss Stensland.

It was a real pleasure to renew acquaintanceship with Robin Hood, which was presented April 4, in the Lyric Theater, by May Valentine. The music is always refreshing and good work was done by both chorus and soloist. E. L. E.

**Lewiston, Me., April 13.**—The last Chapman concert presented Lottice Howell, soprano, and Kola Levienne, cellist. Miss Howell sang English songs and *Deuis le Jour* (from Louise) by Charpentier, and *La Partida*, in French. This was Mr. Levienne's third appearance and his choice of numbers, while very familiar, was no less appealing. W. R. Chapman was at the piano. This was the sixth in the spring series of twenty-eight concerts and matinees.

At the Chamber of Commerce rooms, April 12, a large gathering of representative citizens both of Lewiston and Auburn met Professor Chapman to discuss having the music festival at the new armory in October. The date was fixed for October 11, with special artists' matinee in the afternoon with operatic artists and Faust in the evening, with an all-star cast. Musicians from the New York Philharmonic Orchestra are to give a special concert on the Sunday evening preceding, which will be between the two usual Maine festivals. Mayors and councils of both cities, presidents and secretaries of all organizations were made a general committee of arrangements. L. N. F.

**Los Angeles, Cal.**—(See Music on the Pacific Slope).

**New Haven, Conn.**—(See letter on another page).

**Philadelphia, Pa.**—(See letter on another page).

**Pine Bluff, Ark., April 12.**—The Pine Bluff Musical Coterie will close its season early in May with an organ recital at First Methodist Church South. D. Stanley Dreyfus (tenor) entertained the seventy members of the Coterie and a number of his friends at an elaborate luncheon at Hotel Pines, April 11. A music box, an heirloom in the Dreyfus family, played the old music popular a half century ago. The story of grandmother's life was depicted in song and dance. The whole affair could have well been termed an old-fashioned party.

The Coterie's concert course, which consisted of recitals by Frieda Hempel, the Denishawn Dancers, Norfleet Trio, Hinshaw's *Così Fan Tutti* and Hinshaw's Cox and Box, besides being enjoyable closed with a large financial profit. W. S.

**San Antonio, Tex., April 7.**—Frida Stjerna and Mrs. Richard Vander Straten were in charge of the program given at the Musical Round Table of the Woman's Club, March 13. Roy R. Repass played Grieg's *To Spring* and sonata in D minor and Mme. Stjerna sang, accompanied by Mr. Repass. Musical topics and current events were discussed.

The Vienna Operetta Company presented another operetta, *The Vagabond Baron*, which was greatly enjoyed by a large audience. The orchestra was under the direction of Hans Steger.

An excellent program was given at the Tourist's Club, March 16. Those participating were Elsa Harms, contralto; Ruth Herbst, cornetist; Mildred Johnson, Ida Webner, Dorothy Doss, Marjorie M. Smith, Ralph Bingham, readers, and Claudia Dell Smith, violinist. A pianologue was given by Jessie Lee Wall.

Frederick King presented his piano pupil, Dorothy Norton Smith, in recital on March 17, in the home of Mrs. Henry Drought, assisted by Mrs. Roy Lowe, contralto, who gave numbers by Russell and Branscombe. Miss Smith played selections by Bach, Mozart, Moszkowski, MacDowell, Chopin, Paderewski, Nevin and Chaminade.

The choir of St. Mark's Church presented Maunder's Penitence, Pardon and Peace, under the direction of Oscar J. Fox, organist and choir master. The soloists were Margaret McCabe, soprano; Eric Harker, tenor, and David

Griffin, baritone. The choir is an excellent singing body and does most effective work under Mr. Fox.

Dr. and Mrs. Lewis Krams-Beck entertained with an afternoon program, March 18. Those appearing were Mrs. Paul Roche, soprano; Mrs. E. P. Arneson, reader; Fritz Weimar, soprano, and Fred Capizza, baritone.

Mary James, pupil of Walter Dunham, was presented in piano recital, March 18, in the auditorium of Bonn-Avon School. She played compositions by Schumann, Rachmaninoff, Leschetizky, Iljinsky, Chopin and Cyril Scott.

The San Antonio Pan-American Round Table entertained members of the Toledo Pan-American Round Table, March 19, at which time an interesting program was given by Otelia Garcia A. Surri, soprano; Edith Clark Lowry, danseuse, and Jesus M. Aguilar, baritone. The accompanist was Antonio Rosado. The numbers were given in costume.

Alice Mayfield had charge of the interesting and instructive program on American Women Composers which was given at the regular meeting of the Tuesday Musical Club, March 20. Mrs. J. W. Hoit read a comprehensive paper on the subject and musical numbers were given by Mrs. J. K. Burr and Jo Fuller, pianists; S. McCreless and J. M. Aguilar, baritones; Martin Petersen, violinist, and Otis McCreless, cellist. The accompanists were Alice Mayfield and Norma Owen Griffin. The student who played was Alice Combs, pianist, ten years old, pupil of Miss Mayfield.

Walter Dunham and Bertram Simon presented their pupils, Amanda Haak, pianist, and Willeta Mae Clarke, violinist, in recital, March 20, in the home of Mrs. Henry Drought. The program of compositions by Dvorák, Grieg, Mana Zucca, Gardner, Cyril Scott and Bruch was greatly enjoyed.

A musical treat was enjoyed when the Zoellner Quartet appeared in concert, March 23, at Our Lady of the Lake College. Chamber music, as played by this quartet, is always a joy. The ensemble work is excellent. Added interest was had from the solo by Antoinette Zoeller, accompanied by Joseph Zoeller, Jr. Numbers given were by A. Head Hill, Frances Ralston, Joseph Jongen and Glazounoff.

Lucille Johnson, violinist, assisted by Hazel Johnson, soprano, with Walter Dunham at the piano, gave a program March 25, at Bonn Avon School.

The San Antonio Musical Club, Mrs. Lewis Krams-Beck, president, entertained with the regular monthly program and reception, March 26. Mrs. Nat Goldsmith was in charge of the program, which was called Operatic Episodes. The numbers were given in costume, with appropriate stage settings. The artists and their numbers were as follows: Fred Capizza—Prologue from *Pagliacci*; Mrs. Fred Jones and Mrs. Guy Simpson—The Flower Duet from *Butterfly*; Mattie Herff Rees—*Vissi d'Arte* from *Tosca*; Willeta Mae Clarke—Meditation from *Thais* (with Eugenia Taylor posing as *Thais*); and Mrs. Roy Lowe—My Heart At Thy Sweet Voice, from *Samson and Delilah*. The accompanist for the evening was Roy R. Repass.

Frances Nash is spending a few months in San Antonio. She is the wife of Major E. M. Watson with the Fifteenth Field Artillery, stationed at Fort Sam Houston.

M. Augusta Rowley presented Schumann Heink in twilight recital, April 3, assisted by Florence Hardeman, violinist, with Katherine Hoffman at the piano. This great woman's art needs no comment. She was most enthusiastically received and recalls and encores were necessary after each group. Miss Hardeman played two groups, displaying splendid technique and intonation. She also responded with encores.

The last meeting of the season of the music department of the Woman's Club was held March 28, with Mrs. J. W. Hoit, chairman, in charge of the program. She read an interesting paper on the subject Music in Art. Copies of the pictures discussed were shown to the members. Musical numbers were given by Alice Simpson, Theo Stolzenburg,

Willeta Mae Clarke and a male quartet—George Woertge, Hans Steger, Walter Jahnkuhn and Theo Stolzenburg. The accompanists were Mrs. Hoit and Mr. Steger.

T. Williams Street was soloist at the final organ recital in the series given during Lent, at St. Mark's Episcopal Church. All of the recitals have been greatly enjoyed by a large number of people.

MacFarlane's Message from the Cross was given at St. Mark's Church, March 30, where Oscar J. Fox is organist and choir director. The soloists were Lester Brenizer, baritone; Margaret McCabe, soprano; Mrs. Roy Lowe, contralto, and Eric Harker, tenor. The work of both soloists and choir was excellent.

Ethel Crider presented a program March 31, in the auditorium of the Los Angeles Heights High School. She gave piano solos, songs and musical readings.

Mauder's Olivet to Calvary was given at First Evangelical Church, April 1, with David L. Ormesher, director.

The soloists were Mrs. V. D. Adameck and Betty Fisher, sopranos; David L. Ormesher, Harold Arnold and A. D. Methven, tenors, and Harry Warnke and H. King, basses. The cantata was given a splendid rendition by the choir and soloists.

Mrs. J. W. Hoit, chairman of the San Antonio Musical Club Prize Competition for the season 1922 and 1923, has announced that a large number of compositions have been sent in. The competition is open only to composers whose residence is Texas or who have resided here six months and intend to make it their home. A musician born in Fredericksburg, Frank von der Stucken, has accepted the invitation to be chairman of judges. Prizes are as follows: first prize—one hundred dollars, for both a piano and voice composition; second prize—fifty dollars and third prize—ten dollars.

San Antonio's two leading motion picture theaters, the Empire and the Palace, are giving excellent orchestral programs on Sunday afternoons. Julien Paul Blitz is conductor at the Empire, and Don Felice at the Palace. The concerts are attracting large crowds. Joseph Sheehan, tenor; Martha Richardson, contralto; Louise Calvert, soprano, and Arthur Dean, baritone, are presenting operas in condensed form for a period of four weeks at the Palace.

Mrs. George Gwinn, soprano; Mrs. Dorothy Claassen, contralto; William Turner, tenor; Fred Daggett, bass; Walter Dunham, pianist; the Kelly Field Orchestra, Louis Witt, director, and Sergeant Bird, baritone, have recently broadcast numbers from WOAI, the Southern Equipment-Evening News-Express broadcasting station. S. W.

**San Francisco, Cal.**—(See Music on the Pacific Slope).

**Springfield, Ohio, March 26.**—Marcel Dupré gave an organ recital in Christ Episcopal Church, March 3. The concert was given under the auspices of the Springfield Federation of Women's Clubs. Dupré's program was composed of the finest examples of organ literature. His improvisation of a symphony on themes submitted by local musicians called forth the admiration and respect of the

(Continued on page 66)

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## Musical Comedy, Drama and Motion Pictures

The greatest activity evidenced during the past week in theatricals was the unexpected closing and the expected closing of many of the current offerings. The Hippodrome is having its last week. The Circus is in its last week. Mrs. Fisk who came to the National in a new play, *The Dice of the Gods*, could not alone make her new offering successful and she closed after a very short stay. Lenore Ulrich, who has been playing a phenomenal engagement in Kiki at the Belasco Theater, will give her last performance on Saturday night, May 5. She has the record for playing seventeen months in this remarkable production.

The new offerings for the week did not elicit much enthusiasm from any of the reviewers. The Harvard Dramatic Club presented *The Life of Man*, Andreyev's allegorical drama, at the Comedy Theater. At the end of the week Guitry's *Benjamin* was also presented. As usual the Harvard Club has an interesting engagement.

How Come? a musical comedy of all colored players, began an engagement at the Apollo Theater. Since *Shuffle Along* and *Liza* were so much the vogue in New York, there have been various attempts to have another success by all negro companies. The life of *How Come?* promises to be short. In no way does it equal the two above mentioned productions.

Within Four Walls began an engagement at the Selwyn Theater last week. The play is by Glen MacDonough, and Helen Ware is the star, assisted by Anne Morrison and a large cast of well known names. The play is about New York during 1870. The material is loosely thrown together and does not always hold the attention. Helen Ware, naturally being the featured name, carries a great responsibility. Miss Ware has not been seen in New York for several seasons and no doubt interest in her performance will attract for a short time. Anne Morrison will be remembered as having played the leading part in *The Bat*—the original company. Miss Morrison is very gifted both as an actress and as a playwright and she is a young woman who will without doubt arrive at great artistic heights. There was not an awful lot to recommend *Within Four Walls*.

### NOTES.

Emanuel Baer, conductor of the Rivoli Orchestra, made a hurried trip to Los Angeles where he was the director and arranged the presentation of the California showing of the *Covered Wagon*. "Best wishes from Hollywood. All your friends, too, want to be remembered" is the card of greeting received by the *MUSICAL COURIER*. Mr. Baer returns this week.

The local papers last week carried a special cable from France stating that Lucien and Sacha Guitry, the famous French actors and playwrights, would not be seen in New York next season. The Selwyn Brothers have been negotiating for some time with both father and son, and it has been announced at various times that they had accepted a most flattering offer to appear here. The Guitrys give as an excuse for not coming a previous contract.

Jane Cowl has played over a hundred consecutive times in *Romeo and Juliet*, now at the Henry Miller Theater. This is a great record, and indications are that Miss Cowl and her company will continue in the great Shakesperian tragedy all summer.

Joseph Breil, the well known American composer, has returned to New York after a short visit to the coast. Mr. Breil has just completed an original musical score for the new Griffith film which will be released within the next few months. The name of the film has not yet been disclosed. It will be something of a surprise. Mr. Breil, as will be remembered, wrote the musical score for Griffith's immortal picture *The Birth of a Nation*.

Max Reinhardt, the German director, arrived in America last week. He is a house guest of Otto H. Kahn, while here on his three weeks' visit. Mr. Reinhardt is here to negotiate with Morris Gest regarding an engagement here for next season.

The Cosmopolitan Theater which has been rebuilt from the old Park at Columbus Circle will be opened around June 1. The picture will be Marion Davies in *Little Old New York*. Victor Herbert will be musical director and Frederick Stahlberg, director of the Rivoli Orchestra, will be his assistant. This news that Mr. Herbert will have charge of the Cosmopolitan was most interesting because there is perhaps not a better known musician in America today than Victor Herbert.

Souls for Sale continued at the Capitol from the previous week. The crowds were quite large. Rupert Hughes made a personal appearance last week and gave a most interesting talk. The picture this week is *The Famous Mrs. Fair*. The operatic impressions will be chosen from Pagliacci, with Edith Fleischer of the German Opera Company, singing the part of Nedda.

### THE RIALTO.

Splendid diction, a voice of wide range, great beauty and clarity and a sweetly gracious personality were not the least among the characteristics which caused the singing of Helen Sherman, soprano, to be an outstanding feature in the program at the Rialto last week. Miss Sherman sang the familiar *Voices of Spring* by Johann Strauss, and a more appropriate work could scarcely be conceived in connection with the suddenness with which spring descended upon the metropolis last week. It is a number in which Miss Sher-

man had ample opportunity to display the flexibility of her lovely voice and she made the most of it. The overture consisted of selections from *Madame Butterfly*, played by the Rialto Orchestra. Hugo Riesenfeld and Joseph Littau conducting. Especially well done was the familiar *Un bel di* and the finale. That ever-popular number, Riesenfeld's Classical Jazz, which followed, scored as usual. The other musical number on the printed program was *C Sharp Minor* at the Wurliitzer, giving *A Ghost Story* or *The Mystery of Treacherous Lake*, and Mississippi, an original song. Attendance at a performance scheduled to contain the full program, however, failed to reveal this number. Gloria Swanson in *Prodigal Daughters* attracted large audiences. The Rialto Magazine and Dan Mason as Pop Tuttle in *The Detective* completed the bill.

### THE RIVOLI.

The outstanding feature of interest in last week's program at the Rivoli to the average person, whether he classes himself as a music lover or not, was the first public showing of the Phonofilm. It is the latest invention of Dr. Lee de Forest and marks a decided step in the attempt to develop talking pictures. Dr. de Forest's invention makes it possible to record the picture and the voice or music on the same film, thus insuring perfect synchronization. In the samples shown there was no speaking, it being the music to the dance which sounded very much like an old time phonograph. One begins to feel that it is only a matter of time now until the talking pictures become as much an integral part of filmdom as is the silent screen at present. The program also was notable in that the feature picture, *Bella Donna*, is the first American work of Pola Negri, whose work in *Passion* called forth such praise from the American public. The prelude to the feature was the *Barcarolle* from the *Tales of Hoffmann*, admirably sung by Agnes Neudorff, soprano, and Perry Askam, baritone. The *Three Little Maids* who have won a distinct place for themselves in the hearts of Riesenfeld audiences gave the *Dance of the Peacocks* in which Miriam Lax, soprano, added to the effectiveness by her excellent singing. Orpheus in the *Lower World*, also by Offenbach, formed the overture. Frederick Stahlberg and Willie Stahl conducting the Rivoli Orchestra with their accustomed verve. And there was Riesenfeld's Classical Jazz to gaily round out the musical numbers on the excellent program, which also included the Rivoli Pictorial and a *Funny Face* comedy.

MAY JOHNSON.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

### AN ARGUMENT.

"Will you please decide this argument? A says that a girl will never make a good artist solo violinist? B says yes, a girl can be an artist solo violinist as well as any man. What is the length of time for a girl to study violin until she can get before the public, the girl having a pretty fair musical talent?"

B is correct in his opinion, and A must be very misinformed about women violinists to have such an opinion. The list of successful girls before the public, girls whose work is compared to the best work done by men violinists, is so large that A must have omitted to inform himself about them before expressing his views. As for the length of time to study, there is no difference as to the number of years that either girl or boy would have to study, excepting that, as in all study, there are some who are quicker to learn than others. But it is a question of several years. Children begin to learn violin as early as the age of four, but are not ready for public work for ten or even more years. Then the study does not stop, for the greatest violinists of the day—those who have been before the public for years—continue to practice every day, just as any instrumentalist of note does. Music is a never-ending study. But any girl has just as good a chance as any boy, if she possesses intelligence and studies seriously.

### AND THE PARROT SAID.

"I am very anxious to obtain a copy of the words and music of an old popular song, *And The Parrot Said*. The publishers advise that the plates have been destroyed and no copies are obtainable. Can you help me out?"

If anyone knows where a copy of this song can be obtained they will greatly oblige by sending word to the Information Bureau.

### PEARL OF BRAZIL COSTUME.

"I wonder if you will be so kind as to give me some information as to the type of costume Zora wears in the opera *La Perle du Brésil*? She, I know is a young Brazilian girl, but I do not find what type of costume she wears. Thanking you in advance."

You may be surprised to learn that neither in a book of the operas, nor in a recent publication of two hundred and sixty operas, supposed to be a complete guide, is mentioned the opera of *La Perle du Brésil* (written in 1851 and the most popular work of its composer, F. C. David).

The costume of a Brazilian girl would undoubtedly be gay, especially if of the peasant type, but there is no data to be found in any of the encyclopedias or reference books to decide the question.

### MANA ZUCCA.

"Kindly give me the full name of the composer, Mana Zucca, and the month and day of her birth."

The full name is Mana Zucca, for all musical purposes. She does not use her married name in musical connections.

### THE VERY GREATEST.

"It will be a great favor to me if you will give me the name of the greatest pianist in the world? It is a question that is so often discussed I would like to have your opinion to be able to quote from so high an authority."

This question which you ask is included in the most common of all inquiries that reach the Information Bureau each week, not only from laymen but also from musicians. "Who is the greatest pianist, or 'singer,' or 'composer,' or 'instrumentalist in the world?'" "Who is the best piano, vocal or violin teacher in Chicago?" "Who is the favorites?" "Who is the greatest conductor in the world?" is another. The invariable answer is: All the great pianists are the greatest and all the good teachers are the best. There is nothing the American musical public likes better than to know who is the greatest in any one given department of music. The press agents have stunned the general music public with the fabulous price that they credit some artist with having received. Be contented to know that all the greatest are right here with us.

### Elizabeth Lennox to Sing in Kalamazoo

Elizabeth Lennox will be the soloist with the chorus of the Western State Normal School, of Kalamazoo, Mich.,

## AMUSEMENTS

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on May 8. This will make her third engagement in Michigan during that month, as she will sing later in Benton Harbor and Grand Rapids.

### Good Opportunity for Sixteen Students

Earl Carroll, well known theater owner and producer, is going to offer as a summer attraction, a big musical revue. One of the features of this musical attraction will be a double octet of male voices. In an interview given to a representative of the *MUSICAL COURIER*, Mr. Carroll stated that he was most anxious to get sixteen young men for his company. All must have good voices and be good looking. The good voice is absolutely necessary so he is appealing to the big studios here to send him their advanced pupils who are anxious to make an appearance on the musical comedy stage. These men must be tall and well proportioned, as it is Mr. Carroll's intention to have them very smartly dressed for various occasions from sport clothes to the formal evening dress. The men who will be selected will not be required to dance. This seems to be an exceptionally fine opportunity for ambitious students who wish to study in New York all summer and at the same time have invaluable experience under the direction of such a manager as Mr. Carroll and at the same time be making an income sufficient to take care of them nicely during the dull season.

Mr. Carroll is a very busy man and he has asked his intimate friend, Arthur Lawrason, to make the selection. Mr. Lawrason is another well known figure in New York musical productions. He has a reputation of creating more musical comedy prima donnas and stars than almost any other teacher in the city. Mr. Lawrason will hold auditions on Saturday afternoon, April 28, from two to five; on Tuesday morning, May 1, at eleven o'clock, and the Wednesday and Saturday afternoons following from two to five. All applicants for these positions should observe the appointed hour. Mr. Lawrason's studio is in The Nevada Hotel, 2025 Broadway. It is not very often that musical students are given such a splendid opportunity.

### Saminsky to Feature American Works Abroad

Lazare Saminsky, Russian composer, is leaving for Paris on the Olympic, Saturday, April 28. He will conduct two concerts in Paris with the Colonne Orchestra, June 15 and 22, just at the peak of the Paris grand season, before the Grand Prix. These programs will include symphonic works by Bloch, Albert Elkus (the gifted San Francisco composer), Frederick Jacobi, Deems Taylor, Emerson Whitmore, one of Mr. Saminsky's own symphonies and some fragments from Biblical works by Pizzetti, Carissimi, Astorga, and other old and new masters. He will be assisted in these concerts by Helen Taschner Tas, violinist, and Mmes. Marguerite D'Alvarez, Raymonde Delaunoy and Lucilla de Vescovi, who will also take part in Mr. Saminsky's London and Paris lecture-recitals devoted to American music and its Celtic elements.

Mr. Saminsky will come back to New York at the beginning of next season to conduct his second symphony with the Philadelphia Orchestra by invitation of Leopold Stokowski, and to be present at the first New York performance of his poem *Vigilae* (The Vigils), which Walter Damrosch will conduct in the fall. One of the Paris concerts is in connection with the newly formed group which is to support Biblical musical works and whose New York representatives include Mrs. J. F. D. Lanier, Margaret Woodrow Wilson, Mrs. Le Roy King, Mrs. A. U. Reis, Mr. Joseph Lilienthal, Alfred Seligsberg, Lazare Saminsky and others.

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# OBITUARY

## Evelyn Starr

Evelyn Starr, the young Canadian violinist, who will be remembered by many music lovers throughout the country, particularly in New York, died very suddenly on Sunday, April 15, at Woodstock, N. Y. She leaves a husband, George A. Boggs, to whom she had been married only a few years, since when she had not been heard very frequently in public.

Miss Starr was born in Wolfville, Nova Scotia, the daughter of C. R. H. Starr of that town. When she was very young, she showed remarkable talent and began her study of the violin at Wolfville, later going to Halifax. Subsequently, Miss Starr found her way to Europe, where she worked under several masters of the violin, the most prominent being Professor Leopold Auer, who predicted a brilliant future for "the young Canadian violinist" as she was called in foreign countries. Following her studies, she appeared with success in England, Germany, Austria, Bohemia, Russia, Finland and the United States, with frequent appearances in Canada.

The news of Miss Starr's untimely death will be read with genuine sorrow by readers of the MUSICAL COURIER



EVELYN STARR

for she was not only a talented artist, but a wholesome, charming young woman who had a host of friends and admirers.

## Thera Belle Heath and William Willis Clark

The death of two well known musicians, one prominent years ago in the musical life of Fitchburg, Mass., and the other well known among the younger generation, greatly saddened the musical circles of this city. William Willis Clark, a resident and prominent musician in Fitchburg for many years, one of the founders of the original Fitchburg Choral Society in 1869, a leader of choral societies, composer and a well known vocal teacher in Boston for many years, died at his home in Randolph. The funeral was in that town and burial was in this city.

Thera Belle Heath, wife of Ralph A. Gilchrist, who was one of the younger singers of Fitchburg and soprano soloist in the First Methodist Church for several years, died at the home of her parents, Mr. and Mrs. Elgin J. Heath, North Leominster. Mrs. Gilchrist had been heard in many local programs and was a singer of promise as well as being an

especially popular young woman with a wide circle of acquaintances and friends.

## Frederick S. Davenport

Frederick S. Davenport, aged eighty-three, for more than sixty years an organist, composer, music teacher and music dealer, died at his home in Bangor, Me., April 10. He was born in Boston, a nephew of E. L. Davenport, the actor, and a cousin of Fanny Davenport. His early musical training was with John W. Tufts, afterwards organist in King's Chapel, Boston. He published much music, mostly religious, including a hymnal. He was organist at St. John's Catholic Church for more than twenty-five years.

## Oldest German Composer Dies

Carl Adolf Lorenz, oldest of the German composers, died in Stettin in his eighty-sixth year. He was general musical director of Stettin and cantor in the Jacobskirche in which positions he was the successor of Carl Loewe, the famous composer of ballades.

A. Q.

## Benefit Concert for St. Mary's Italian Mission

On Monday evening, April 16, a large and representative audience attended the benefit concert for St. Mary's Italian Mission in the Bronx, which was held at the Plaza Hotel, under the auspices of the Right Rev. William T. Manning, D.D., Bishop of New York. The box holders included: Mrs. Jonathan Bulkley, Miss Devoe, Mrs. Thomas Ewing, Louise Eustis, Mrs. Ernest Fahnestock, Mabel Gerry, Mrs. Percy Hamilton Stewart, Mrs. Abraham Hatfield, Mrs. E. M. Peters, Mrs. Joseph Ferris Simmons and Mrs. Frederick Vanderbilt.

The artists who furnished a most enjoyable program were Armand Tokatyán, tenor of the Metropolitan Opera Company, Magdalene Erbland, coloratura soprano, and Constance Veitch, cellist. Miss Veitch opened the program with the Sammartini-Salmon sonata, assisted at the piano by Ruth Emerson. She made a good impression, later being heard in two shorter pieces, the andante from the concerto in C by Haydn and Elfentanz, Popper. She was cordially received.

Next on the program came Mr. Tokatyán, who sang the Massenet Elegie, Naples Must Sing Forever More, Curci, and E. Lucevan le Stelle from Tosca, Puccini. Although suffering from a heavy cold, the singer and his polished style of singing gave great pleasure to the responsive audience. He revealed a naturally fine voice, of ample power and flexibility, which he uses with taste. His best number on the program, however, was the big aria from Andrea Chenier, Giordano, which he sang admirably. As an encore, he gave the "sob song" from Pagliacci, which aroused the audience to more applause. Mr. Tokatyán should become a popular concert artist. He makes a good appearance and is young and of easy pose. Mr. Curci at the piano lent the singers good support.

Miss Erbland is a young American coloratura soprano whose career bears watching. Charming in appearance and manner, she is the possessor of a voice of appealing quality, which she uses tastefully. Whether it be a short ballad or a taxing operatic aria, she impresses her audience most favorably. Her opening number was Benedict's Carnival of Venice, which she sang well, but her best singing was done in a later group which included the Sapphic Ode, Brahms, Romance, Debussy and Una voce poco fa from Rossini's Barber of Seville. She was recalled several times and responded with an encore. One of the best features of the program was the duet from the first act of Carmen admirably sung by Miss Erbland and Mr. Tokatyán.

The second half of the program included Italian folk dances by girls from St. Mary's Italian Mission, honors going to the solo dancers, Evelina Maruccci, Adelina Colombo and Florence De Roma. For the Tarentella, a group of five singers from the Southland Singers' Chorus rendered the vocal accompaniment, adding a unique touch. And there were well sung incidental solos by Marion Ross and Joseph Rotonda. Lucile Blabe was at the piano. Miss Jack Wilbur deserves special mention for her staging of the number.

It is estimated that after all expenses were paid the proceeds were in the neighborhood of \$1,300, which will go toward building the new church.

## Robert O'Connor Gives Successful Recital

At the Seventy-fifth street residence of Clarence H. Mackay, Saturday afternoon, April 21, Robert O'Connor appeared in a piano recital before a large sized and appre-

## A LETTER CONCERNING THE AUSTRO-GERMAN RELIEF FUND

Hotel Wellington, Seventh Avenue,  
New York, April 23, 1923.

Mr. Alvin L. Schmoeger,  
Manager Musical Courier,  
New York City.

My Dear Mr. Schmoeger:—

Three months have now elapsed since I first spoke to you about a much needed relief fund for Austrian and German Musicians. It is primarily your quick and generous response to my appeal that gave me the opportunity to bring this Relief work to the attention of our fellow musicians in America. The advertising which the MUSICAL COURIER donated to the cause and your personal interest in the matter have more than any other circumstance contributed toward its success.

I take this opportunity to express my thanks as well to the colleagues and to the music lovers throughout the country who have contributed to the fund and who have made possible this service of love to our fellow musicians on the other side of the Atlantic.

Although a great deal has been accomplished there is still more to do and I therefore, speaking for our Committee, ask for a continuance of the work begun.

With renewed thanks, believe me,

Very sincerely yours,  
(Signed) THEODORE SPIERING.

ciative audience. The affair was a most informal one, dominated as it was by the irrepressible good humor of the young artist, who adapted himself to his audience with the entire confidence of one who is among old friends. Introducing the Bach-Taussig Organ Toccata and Fugue, played with exquisite feeling, his program included selections of Brahms, Chopin, Debussy, Poldini and other well known composers. Grieg's Concerto in A minor provided a fitting conclusion to his delightful performance, in the rendition of which he was aided by Mrs. Thomas Carrick Burke at the second piano. Louise Ceballos, soprano, was the assisting artist. Her voice is one of unusual range and quality and she sang such numbers as Fourdrain's Le Papillon, Chapi's Carceleras and Orejon's La Cascabeleta, with remarkable verve and spirit, accompanied at the piano by Mr. O'Connor himself. Both artists graciously responded to the insistent applause which followed their every offering, Mr. O'Connor in particular being most obliging with encores.

## Mrs. D. C. Smith Scores in Fort Smith, Ark.

Fort Smith, Ark., April 13.—Mrs. D. C. Smith, a singer and teacher of this city, recently appeared at the New Theater under the auspices of the Musical Coterie. The Times Record commented as follows upon her work:

One of the most pretentious and enjoyed programs given by Fort Smith artists during the entire season was presented at the New Theater Sunday afternoon under the auspices of the Musical Coterie. A representative audience filled the theater. Members of that audience showed appreciation of the concert with applause and encores. The aria from L'Oracolo, by Leon, sung dramatically by Mrs. D. C. Smith, was the most pretentious feature of the whole concert, and in the professional class. Mrs. Smith has spent several seasons in New York studying with Madame Valeri. Sunday afternoon was the first opportunity Fort Smith people have had to hear her in an operatic number. Her singing of the aria was a revelation of the beauty of her voice. Her interpretation of the score showed the wonderful sweetness of her high tones and her beautifully clear enunciation.

S. K. D.

## Harp Recital at Marie Miller's Studio

A student recital in which fifteen pupils of Marie Miller appeared, was given at Miss Miller's studio, Hotel Ansonia, New York, on April 4. Those participating in the program were Ruth Burnham, Eve Horan, Frances Keeney, Elizabeth Letchford, Adaline Messerschmitt, Anna Russell, Mildred Persons, Helen Franc, Dorothy Miller, Ruth Clark, Emily Pidgeon, Eleanor Collier, Leona Burgess, Marjorie Frank, Bertha De Bevoise and Marie Miller.

Included in Miss Miller's classes are pupils from Texas, Cuba, Ohio, Tennessee, Missouri and other far distant States.

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## ACROSS THE COUNTRY

(Continued from page 63)

audience. Those submitting themes were Mrs. George Crawford, Margaret Hogan-MacGregor, Mark Snyder, Charles Bauer, Willard Rhodes and Palmer Christian.

On March 12, The Cleveland Symphony Orchestra gave two concerts in Memorial Hall. The afternoon concert was a children's program under the leadership of assistant conductor Sheppard. About three thousand school children attended. A feature of the afternoon program was the Musical Memory Contest, for which the children had been training for some time. In the evening the orchestra did some noteworthy work under the baton of Nikolai Sokoloff. The symphony was Beethoven's seventh, other numbers were the Love-Death, from Wagner's Tristan and Isolde, and Elgar's Pomp and Circumstance. This was the third visit of this orchestra.

Rachmaninoff appeared in concert, March 20, at Memorial Hall.

Frederick Lewis Bach, director of the Wittenberg School of Music, presented his pupil, Willard Rhodes, in a piano recital, March 14, in the college chapel. Mr. Rhodes played the Bach-d'Albert prelude and fugue in D major; sonata op. 31, No. 3, by Beethoven; Chopin nocturne, op. 15, No. 2; MacDowell's concert etude, and the C major rhapsody by Dohnanyi. Three encores were given in response to spontaneous applause.

On March 23, Professor Bach presented another pupil, Marshall P. Bailey, in a piano recital. He opened his program with the Bach-Liszt fantasia and fugue in G minor. A Saint-Saens etude was the big number of the program. Mr. Bailey played several extra numbers at the close.

The Lenten vesper services, given by the Bach Choir, attracted larger audiences each succeeding Sunday.

Ralph Zirkle and Willard Osborne have resigned from the faculty of the Springfield High School. Mr. Zirkle was instructor in piano and will now devote his time to private teaching. Mr. Osborne was instructor in violin and is now devoting his time to his classes at the Wittenberg School of Music.

Sybil Fagan left March 25 on a two weeks' concert tour which has been booked for her by the Edison Phonograph Company.

Charles Dobson, professor of voice at Wittenberg School of Music, has accepted the position of director of music at the Central M. E. Church.

The Fortnightly Musical Club gave a Lenten musicale-tea at the New Town Club, March 20.

Under the capable direction of Ruth Heyman, the Alpha Xi Delta Sorority are holding a series of musicale-teas for the benefit of the sorority scholarship endowment fund. The last musicale given was on March 4. Those participating were Ruth Heyman, Peg Ball, Eunice Dolbeer, Betty Lorimer and Lucile Hulshizer.

The Welfare Department of the Fortnightly has had a very busy season providing evenings of music for the inmates of the various fraternal and church homes for orphan children and aged people. Springfield has four national homes and one county home. Mrs. Frank M. Cargill is in charge of the work of this department.

An unusual feature of the Fortnightly programs is the

original composition day, when members give one of their own works. This year, the original composition day was held on March 13. Grace Bram and Emma Timmerman played their piano compositions and Marie Tevnan gave an original pianologue and songs composed by Merle Thrasher and Doris and Grace Bram. Elmer Kinsley played his own improvisation for the piano as a closing number.

W. R.

**Wichita, Kans., April 2**—The Hellar Fritschy Series presented Jascha Heifetz and Frances Alda in individual programs at the Forum, March 2 and March 23. Both programs were drawing cards and the Forum was well filled. This course also brought Paderewski, March 16, and a sold out house responded.

The Wichita Symphony Association has presented the Wichita Symphony Orchestra in two programs the past month. Grace La Beau, soprano, was the soloist March 25. She scored a distinct success with her fine lyric soprano voice, excellently used. The orchestra played the Wagner Rienzi Overture and the Dvorak Largo from the New World Symphony as its chief numbers. The preceding program featured the Schubert Unfinished Symphony. Hans Flath directs the orchestra; Mrs. R. D. Wilbur is concertmeister and Terry Ferrel assistant concertmeister.

The St. Louis Symphony Orchestra, Rudolph Ganz, director, with Carolina Lazzari, contralto, gave two programs at the Forum, March 26, in the Municipal Course. The afternoon program was given chiefly for the school children, who are in the midst of a music memory contest. The orchestra gave a program to fit the list of members selected for this contest. Over 4,500 school students attended and Director Ganz was enthusiastic over the reception the children gave to the work of the orchestra. The evening program, open to regular subscribers of course tickets, had the Brahms No. 2 symphony as its chief item. The Forum was filled for the evening program. Mme. Lazzari won an ovation. She has appeared here several times and is a prime favorite.

The high schools of the State are conducting a State Wide Contest at Emporia this month.

R. B.

## Ruth Peter Sings with "Delightful Effect"

Ruth Peter sang Mighty Lak' a Rose as a prelude to the motion picture of that name when it was shown at the Metropolitan in Washington, D. C., during the week of April 8. According to the critics, she sang the number with "delightful effect." Miss Peter is an artist-pupil of Edna Bishop Daniel, "exponent of the common sense system of voice placement and tone production used by true voice culturists and real artists of all nations."

## Myra Hess Completing Tour

Myra Hess, English pianist, is bringing her triumphal season to a close, playing three times in New York City, Philadelphia and Greensboro, N. C. She will complete her tour in May, when she leaves for England on the S. S. Empress of Britain by way of Canada.

## Caryl Bensel Has Keen Business Sense

Some time ago the Singers' Club of New York negotiated with Caryl Bensel, of Marionette Concert Company fame,

## WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

## Oratorio Society, April 4

## Times

The society made a bold step in attempting this style of singing. . . . Its success was unmistakable. . . . There was a general adherence to the pitch. . . . The body of tone was good and the variety of shading effective.

## Evening Post

Mr. Stoessel and his singers managed to put real life into the Bach motet, Jesus, Priceless Treasure.

## Evening Post

Mr. Scalero's motet was not merely scholarly. It had real musical merit.

## World

After last year's fine a capella concert the society's work last night was doubly disappointing. . . . The singers seemed to have great trouble with their intonation and brought little beauty or interest of tone to the music.

## Evening Journal

The Bach piece, Jesus, Priceless Treasure, was done in half-hearted fashion and proved to be the most poorly sung item of the evening.

## Evening Journal

Mr. Scalero's motet was utterly conventional, rubber-stamp music.

to appear at their spring concert in Aeolian Hall, New York. Later the Glee Club of Nutley, N. J., engaged Miss Bensel for their concert on April 19, and she accepted, not supposing that the two dates would clash—but they did. Miss Bensel then demonstrated that she not only can sing but also is a very good business woman, for instead of turning down one of the offers she got busy and between the president and the leader of the Nutley Glee Club she succeeded in persuading them to change their date so that she could fill both engagements. Miss Bensel therefore appeared at the Singers' Club on April 19, and with the Glee Club in Nutley on April 24. May 2 she will sing in Atlantic City, N. J.

## Harriet Ware Program Given for Capacity Audience

Harriet Ware, composer-pianist, assisted by John Barnes Wells, tenor, filled the Broad Street Theater in Newark, March 20, when these artists gave a program of Miss Ware's compositions, under the auspices of the Contemporary Club. The local press described the concert as "one of the most acceptable ever given under club auspices."

Appearing before another capacity audience, at Wilson College, Chambersburg, Pa., March 18, the same artists scored another triumph and were urged to make their appearance there an annual event.

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